

MOTION PICTURE HERALD

Product Sets Pace at
Warner "See for Yourself"
Sales Meeting at Studio

FCC Holds Right to Set
Theatre TV Channels

Tax Fight Result Hangs
On Course of Korean War

Plan Test Feature for
Three Dimension Effect

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THEATRE SALES

*Building Profits
with Ice Cream*

REVIEWS (In Product Digest): ABBOTT & COSTELLO IN THE FOREIGN LEGION, COVERED WAGON
RAID, WHILE THE SUN SHINES, 711 OCEAN DRIVE, UNION STATION, A LADY WITHOUT PASSPORT

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JULY 15, 1950



Here's how
you too can
be sitting
pretty!



OPTIMISM

G M

THOSE SUMMER RELEASES!

"Annie Get Your Gun"—The Big Money Show!
"Stars In My Crown"—Swell Everywhere!
"Next Voice You Hear..."—BIG At Music Hall!

JUNE—"Asphalt Jungle". "Father Of The Bride"
"The Skipper Surprised His Wife"

JULY—"Crisis". "Duchess Of Idaho"
"The Happy Years". "Mystery Street"

AUGUST—"Three Little Words"
"The Miniver Story"
"A Lady Without Passport"

"DUCHESS OF IDAHO" GOLD-GETTING SUMMER SHOW!

FROM M-G-M, OF COURSE!

The Company Voted
FIRST IN PRODUCT!
FAIREST IN TERMS!

in "Exhibitor Magazine" Nationwide Poll!

Imagine! Tops "Battleground" and "Annie Get Your Gun" in Memphis opening! Tops "Father Of The Bride" at Little Rock, Ark. opening. Toledo is a few dollars behind "On The Town" New Year's opening. And those are typical of the darling "Duchess". She's just what the public wants!



M-G-M's TECHNICOLOR MUSICAL OF
SUN VALLEY SPLENDOR!

"DUCHESS OF IDAHO"

STARRING

ESTHER WILLIAMS
VAN JOHNSON
JOHN LUND

With

PAULA RAYMOND

CONNIE HAINES • CLINTON SUNDBERG

And Guest Stars

LENA HORNE • ELEANOR POWELL

A ROBERT Z. LEONARD PRODUCTION

COLOR BY **TECHNICOLOR**

Written by Dorothy Cooper and Jerry Davis

Directed by **ROBERT Z. LEONARD** • Produced by **JOE PASTERNAK**



(It's not too late to fight for complete 20% tax
repeal! Write your Senators TODAY!)

"PRETTY BABY"

WILL BE A
HOWLING

The blessed event of the entertainment season comes from Warner Bros.

STARRING

DENNIS MORGAN • BETSY DRAKE • GIVE

DIRECTED BY

BRETAGNE WINDUST

SCREEN PLAY BY EVERETT FREEMAN AND HARRY KURNITZ

FROM A STORY BY JULES FURTHMAN AND JOHN KLORER

HARRY KURNITZ

TRADE SHOW JULY 24

ALBANY
Warner Screening Room
79 E. Pearl St. • 12:30 P.M.
ATLANTA
20th Century-Fox Screening Room
117 Dallas St. S.W. • 2:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.
BUFFALO
Paramount Screening Room
444 Front St. • 2:30 P.M.

CHICAGO
20th Century-Fox Screening Room
208 S. Church St. • 2:30 P.M.
CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.
CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 4th • 2:30 P.M.

CLEVELAND
Warner Screening Room
2380 Payne Ave. • 2:30 P.M.
DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:30 P.M.
DENVER
Paramount Screening Room
2109 Stout St. • 2:30 P.M.

DETROIT
Paramount Screening Room
1125 High St. • 12:45 P.M.
DETROIT
Film Exchange Building
3310 Cass Ave. • 2:30 P.M.
INDIANAPOLIS
20th Century-Fox Screening Room
226 So. Market St. • 1:30 P.M.

JACKSONVILLE
Florida Theatre, 816 E. St. W.
125 E. Forsyth St. • 2:30 P.M.
KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.
LOS ANGELES
Warner Screening Room
2023 S. Vermont Ave. • 2:30 P.M.

MINNEAPOLIS
20th Century-Fox Screening Room
151 Vance Ave. • 2:30 P.M.
MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:30 P.M.
MINNEAPOLIS
Warner Screening Room
1000 Curtis Ave. • 1:30 P.M.

NEW ORLEANS
Warner Theatre Screening Room
79 College St. • 2:30 P.M.
NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 2:30 P.M.
NEW YORK
RKO Office
301 W. 44th St. • 1:30 P.M.

WASHINGTON - Warner Theatre Building 12th & E. Sts. N.W.



EDMUND
GLENN ★ **SCOTT**
 PRODUCED BY
ROSE KURNITZ 

PITTSBURGH
 25th Century-Fox Screening Room
 1715 Blvd. of Allies • 1:30 P.M.
PORTLAND
 Jerald Fox Screening Room
 1907 N.W. Kearney St. • 2:00 P.M.
SALT LAKE
 25th Century-Fox Screening Room
 218 East 1st South • 2:00 P.M.
 *Sunday, July 25

SAN FRANCISCO
 Paramount Pic. Screening Room
 205 Golden Gate Ave. • 1:30 P.M.
SEATTLE
 Jerald Fox Screening Room
 2010 Second Ave. • 10:00 A.M.
ST. LOUIS
 Cinema Screening Room
 5143 Olive St. • 1:00 P.M.

Oh Baby!!! READ THIS NEWS ABOUT THE

\$15,000

**PRETTY BABY CONTEST TIEUP
 WITH *Libby's* BABY FOOD
 AND *Look* MAGAZINE!**

**Three day-and-date Libby's Food
 key city newspaper ads with theatre
 tie-in—totaling 1850 lines in each city!**

**Also ad and big publicity spreads in
 Look Magazine!**

**BIG DEALER TIE-IN DISPLAYS
 IN THOUSANDS OF STORES!
 FREE CONTEST DISPLAYS
 FOR LOBBIES!**

Prizes
 INCLUDE 4-YEAR
 COLLEGE SCHOLARSHIP
 ALL-EXPENSE TRIP
 TO HOLLYWOOD OR
 NEW YORK FOR PARENTS!
 ...AND MANY MORE!!

SPECIAL! IN ADDITION:

THEATRE MANAGER CONTEST

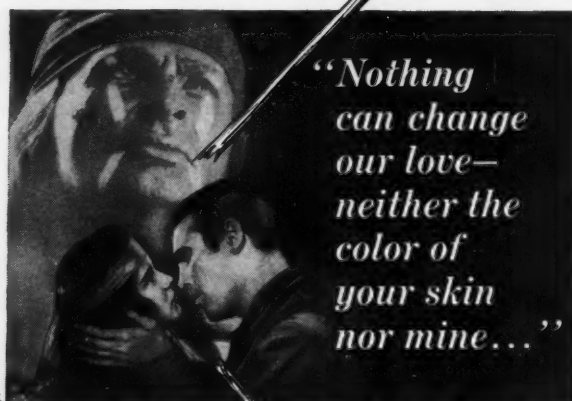
CASH PRIZES FOR BEST THEATRE

TIE-IN PROMOTIONS

SEE PRESSBOOK FOR COMPLETE DETAILS

If you've seen it — YOU KNOW!
If you haven't — SCREEN IT TODAY!
YOU'LL AGREE...IT'S ONE OF 1950's BIGGEST AND BEST!

Broken



*"Nothing
 can change
 our love—
 neither the
 color of
 your skin
 nor mine..."*

Arrow

COLOR BY
Technicolor

JAMES STEWART in **BROKEN ARROW** • Color by **TECHNICOLOR** with JEFF CHANDLER • DEBRA PAGET and Basil Ruysdael • Will Geer • Joyce MacKenzie • Arthur Hunnicutt • Directed by **DELMER DAVES** • Produced by **JULIAN BLAUSTEIN** • Screen Play by Michael Blankfort • Based on the Novel 'Blood Brother' by Elliott Arnold

*There's No Business Like **20** Business!*

CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 180, No. 3

July 15, 1950



WHAT'S TO BE FOR EAGER EYES ON THE MARQUEE?

THE health, the continued existence in fact, of the business of the exhibition of the motion picture requires a continuous flow of attractions. Even as the restaurant, the department store or the filling station, the screen theatres must ever present the merchandise on which their consumer patronage is built. None of these institutions can sit down and wait for goods to arrive. Once the chain of patronage is broken it is gone.

One must therefore view with a decided concern the product prospect for the theatre in these, the most difficult days in the long and often hectic experience of the screen.

It is, or should be, clear that the very existence of the motion picture as we know it now, demands that the theatre be sustained.

The theatre is on a product-starvation diet today and prospects promise less.

Currently the product shortage is forcing longer and longer runs on pictures which are not strong enough to support the playing time. The reactions reach in all directions, tending inevitably to decrease the public interest, estrange the wearied customers, to the damage of the theatre, the product and the institution we call Hollywood.

If we may take an average for the years, say, 1936-7-8, with offerings of about 566 productions, then today we have in sight less than three-fourths for the comparable current period and prospect—the figure is about 410.

If there is to be a motion picture institution there must be discovered and awakened an institutional responsibility.

It is true of course that the trend of political forces has been destructive of that but they shall have to be dealt with—or else. The Government which has in an undisciplined disorderly and erratic pattern sought to insert itself into every phase of film operation, does not the while assume responsibility.

The situation today inevitably carries this writer back to a day some years ago when he sat in a banquet audience at the Waldorf where Mr. Cecil B. DeMille made a stirring institutional plea. It was in the period when Hollywood budgets, drunk with "Gone With the Wind," were giving them "furiously to think." Said Mr. DeMille, oratorically from the dais: "The motion picture exhibitor should be willing to run the product even at a loss to keep the production of Hollywood alive." In some degree that possibly was done for a while, some places. If that argument was cogent then, what about keeping the theatre alive now?

The customer will always make the decision about what he will be doing with his money. It will be well if he sees fresh invitation when he looks at the marquee.



Q The unostentatious departure of the quiet Mr. Henry Ginsberg from his long career of competency in charge of produc-

tion at the Paramount Hollywood studio has brought a notably friendly attention in appreciation from both the trade and lay press. It seems his name and efforts have become known a-far and widely, with, one remembers, no campaigns of fanfare in the familiar Hollywood pattern. It is encouraging that a policy of tending to the job can make a fame.



CALL IT "POLICY"

SUBJECT to the strictures of the after-the-trust-suit reorganizations and what may be the moderate nature of immediate prospects, between foreign turmoils and domestic adjustments to the television jitters, inevitably financing problems have been rising, especially in the increasingly important field of independent production. Along with that there has for rather a while been consideration of the possibility of governmental assistance through the Reconstruction Finance Corporation.

The official refusal of such a loan in the sum of \$4,800,000 to Mr. Sam Bischoff for production has stirred up the surprising tidings that "thirty or forty" such applications from Mr. Hal Roach also have been denied, or withdrawn. Also there seem to have been over the period a number of others.

First has come word from an unnamed official that the RFC "does not wish to appear to be in a position to exercise control over or influence, even indirectly concerns having an editorial policy."

That will bring subdued and merry snickers of sarcasm from the newsreel and other production offices under the assorted and blustering demands of Administration bureaucrats, all the way from the War Department to pork-barrel pursuit of "social causes," in the days when the war-cause seemed to give them authority.

The final word, for now, came in an expression of Mr. Harvey J. Gunderson, who went on record to *Motion Picture Daily*, with: "We have never made any production loans and we don't intend to make any. . . . We just won't pass favourably on film loans."

The question at the moment, without prejudice to any of the reasons concerned, is why do we wait until now to hear this basic, sweeping judgment? The first time the question came up was the time to answer it. The policy concerned is the public's business.

But, no, scores of applications were received, piled up and held in varying degrees of uncertainty, or if not that, in official indecision. In view of the record it would appear that the RFC is getting cagey rather late.



Q With apparent opinion that there is to be a picture-making industry for a spell yet, Mr. Joseph M. Schenck signs off his titled connection with United Artists Theatres, that he may under law of the day retain his post at the head of production for the Twentieth Century-Fox studios. That is decision out of long authoritative experience.

—Terry Ramsaye

Letters to the Herald

Quiz Questioned

TO THE EDITOR:

About ten years ago one of your representatives came to my office and asked me why I, a lawyer, was a regular subscriber to the *HERALD*. My reply was "MOTION PICTURE *HERALD* is an excellent listening post for locating gambling schemes that project themselves into the moving picture industry." My subscription began early in 1937 when the Better Business Bureau of St. Louis requested me as its general counsel to ask leave of the Supreme Court of Missouri to file a brief as *amicus curiae* in a Bank Night case which had suddenly appeared in that court. . . .

In September 1938, soon after the moving picture industry put on its \$250,000 "Movie Quiz," the attorney general of Missouri and an assistant who was an expert in lottery law, advised a county prosecutor in an official opinion that the "Quiz" was a lottery. From then until the prizes were awarded early in 1939 I read the *HERALD* closely and for a time *Motion Picture Daily* in order to get the facts surrounding the selection of winners and the distribution of prizes.

I found that the "Quiz" was a gyp lottery in the guise of a contest of skill in writing 50-word statements; that the 2,437,000 entries received were handled by a professional prize-awarding organization that prided itself in what is known as "contest technique"; that 73.42 per cent of this total were from people who didn't know enough about "contest technique" to follow printed rules and compose a mediocre statement; that from the balance the professionals threw out 23.33 per cent, leaving 6,000 entries, or less than one-quarter of one per cent, which they submitted to the "big-name" committee as grades or degrees of merit in order to fit the pattern of the ten grades of prizes ordered, and that although all the prizes offered were distributed the sponsors did not and dared not publish the winning entries because such publication would have exposed to the competitors and the public alike all the plagiarism, duplication, favoritism, geographical preferment and other fakery which might have been involved in the "Quiz."

The "Movie Quiz" of 1938 violated a fundamental rule of the law of contract to double-cross its patrons. In a contract it is necessary that the minds of the parties meet on the same things in the same sense. In the "Movie Quiz" the sponsors collected the cash consideration on the representation that the entries would be graded on the simple standard of the "originality, sincerity, and

Readers of "Letters" are advised there is still time to act on repeal of the Federal admission tax. Communicate immediately with your representatives in the Senate and urge them to take action.

aptness of thought" of the statements submitted. But behind the scenes and without notice to the patrons the clerks and judges were given an elaborate rating scale which included "merit" and "originality" but dropped "sincerity" and "advertising value" and substituted "cleverness."

The advertising warned against "tipster sheets" and "services" and intimated that all entries written by professionals would be excluded. However, in the actual grading the clerks and judges were instructed to consider all entries with equality including those from professionals and without regard to "previous record in contesting." The "Movie Quiz" of 1938 was not a bona fide contest in any appreciable sense. It was a gyp lottery, a colossal racket, and the manner in which it double-crossed its patrons was cowardly and dishonest.

For more than 15 years I represented the Better Business Bureau in its opposition to lotteries in business. Since coming to the bench ten years ago I have used my spare time in studying and exposing the tricks and subterfuges of gambling promoters. I love my country and its institutions. I believe that gambling prostitutes entertainment and should have no part in it. Therefore, I continue to use *MOTION PICTURE HERALD* as a listening post to locate lotteries.—**F. E. WILLIAMS**, Judge, U. S. Circuit Court, St. Louis, Mo.

Stories Important

TO THE EDITOR:

Almost without exception during the past year the old timers such as Errol Flynn, Bette Davis, Clark Gable, Claudette Colbert and others have failed to draw unless the story was dominant. Such top stars as Bing Crosby and Betty Grable have had complete flops because of poor stories. Ingrid Bergman and others have had poor vehicles and poor performances.

Fresh stars and good stories are necessary.—**Griffith Theatres, Oklahoma City, Okla.**

Liaison

TO THE EDITOR:

One needed improvement to our industry is the setting up of a liaison committee with full and complete powers between producers, distributors and exhibitors. This committee should consist of about a dozen men from the three branches. They should have all scripts presented to them for approval before filming—not from any moral or intellectual standpoint—but strictly from a financial or ultimate box office possibility.

Furthermore, this committee should have full authority over the flow of completed product to the distributors so that the market at any given time would never be saturated with one type of product.

Such a committee could save the producers millions of dollars yearly now being spent on worthless or non-box office product and it could insure a constant flow of good product with varying appeal.—**ALBERT B. THOMPSON**, Ritz Amusements, Inc., North Vernon, Ind.

Story's the Thing

TO THE EDITOR:

The picture itself seems to mean more all the time and the names of the stars mean less. If the story isn't there, star names help very little.—**St. Louis, Mo., Exhibitor.**

Better Trailers

TO THE EDITOR:

On my mind is a need for better trailers that show action for a small town. Also paper that looks good to a farmer instead of the long hair boys.—**JUNIOR CLARK**, Midwest Theatre, Ridgeway, Mo.

Industry Shorts

TO THE EDITOR:

A vote of thanks should be given to the public relations shorts such as "This Theatre and You," etc., that are now being shown throughout the country. This type of message is exactly what is needed to bring back the lost attendance to the theatres.

In addition to whatever each situation can do to help promote public relations, no matter how large or small, each and every theatre working as one great unit could accomplish much to the benefit of all concerned. This appears to be a must.—**HARRY KARP**, Temple and Vernon Theatres, Viroqua, Wis.

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People in The News

ELLIS ARNALL, president of the Society of Independent Motion Picture Producers, will go to England Sunday with ERIC JOHNSTON, president of the Motion Picture Association of America, to resume talks on the Anglo-American film agreement negotiations. JAMES A. MULVEY, president of Goldwyn Productions, will be unable to accompany Mr. Arnall and Mr. Johnston.

BOYD SPARROW, GRAHAM KISLINGBURY, VERNE TAYLOR, HARRY FRANKLIN, ROY COOPER, GEORGE NASSER, ABE BLUMENFELD, L. S. HAMM, CAROL NATHAN, JERRY ZIGMOND, SPENCER LEVE, and LEE DIBBLE were elected directors of the California Theatres Association at the group's annual meeting Tuesday in San Francisco. Officers will be elected by the board next week.

EUGENE ARNSTEIN, formerly treasurer of Film Classics, Inc., has been appointed comptroller of Eagle Lion Classics, Inc., the new firm resulting from the merger of Eagle Lion and Film Classics.

IRVING MAAS, Motion Picture Export Association vice-president and general manager, will report shortly to the board on his talks with Supreme Command Allied Powers in Japan on distribution of U. S. film and remittances. Mr. Maas was in Korea when hostilities started.

SAMUEL GOLDWYN this week renewed his RKO Radio Pictures distribution contract for one year. He has been releasing through the company the past nine years, beginning with "The Little Foxes."

FRITZ BERG, Warner Bros. general Manager in Brazil, has resigned, the company announced in New York Thursday. ARY LIMA will assume the manager post in Brazil in addition to his regular duties as supervisor of the Warner offices in Argentina, Brazil, Chile, Paraguay and Uruguay.

ISMAEL MUNILLA has been appointed manager of the Panama exchange for Twentieth Century-Fox. Mr. Munilla joined 20th-Fox in 1941 and since then has held various posts in Latin America.

UA CONTROL CHANGES HANDS; PAUL McNUTT BOARD CHAIRMAN

In a sweeping reorganization of United Artists Corporation, Paul V. McNutt Tuesday was named chairman of a new board of directors. Frank L. McNamee of Philadelphia is the new UA president, replacing Gradwell L. Sears, and Mary Pickford is vice-president. Election of the board took place at a special coast meeting of UA stockholders attended by all, the New York office of Mr. McNutt indicated Wednesday.

Max M. Kravetz of Los Angeles is the new secretary of the company. It is understood that the syndicate headed by Mr. McNutt and consisting entirely of eastern capitalists, has purchased 90 per cent of the stock held by Miss Pickford and Charles Chaplin, the UA co-owners, who retain only 400 shares each out of the 8,000 they owned together. The 12,000 shares of treasury-held stock remain intact.

Negotiations for the sale of the 12,000 treasury-held UA shares have been going

on for months. Recently Harry Popkin and Joseph Justman of Hollywood had made a proposal for taking over the stock, but had been turned down conditionally.

Mr. McNutt has been politically prominent for many years, notably as War Manpower Commissioner during the war years and as High Commissioner to the Philippines.

Mr. McNamee was a sales representative for Universal from 1919 to 1922, the company's branch manager in Salt Lake City in 1922 and, from 1923 to 1940, branch manager for RKO in Washington and Philadelphia. Later he became a partner of Jay Emanuel in the latter's Pennsylvania theatre operations and, in 1940, became a member of the War Manpower Commission. He was its deputy chairman in 1945 and was regional director of the War Assets Administration later. Recently he has been active in real estate in the Philadelphia area.

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This week in pictures



WINNER in an exploitation contest, manager Eldon O'Neil, of the Jefferson Theatre, Punxsutawney, Pa., right center, receives a watch from M. A. Silver, Warner circuit zone manager, in Pittsburgh. Watching are Harry Feinstein, left, film buyer; and Jim Totman, district manager.

GROUND-BREAKING, left, for the new Gateway Theatre, Fort Lauderdale, Florida, an addition to the Wometco Circuit. Sonny Shepherd, right, who will manage the house, receives good wishes from Mayor F. R. Humphries and T. R. Starr, Gateway Properties developer.



Y. FRANK FREEMAN, left, vice-president of Paramount Pictures, on Saturday was to take complete charge of all studio operations, following the resignation that day of Henry Ginsberg as vice-president and administrative and production chief. Mr. Freeman was with the S. A. Lynch circuit when in 1926 it became a Paramount division. In 1933, he joined the company, in 1935 was made a vice-president for theatre operations, and in 1938 a vice-president for studio operations.

LOUIS W. SCHINE and Mrs. Schine at their 30th wedding anniversary. He is vice-president of the Schine circuit.





ON THE SET OF RKO's "Sons of the Musketeers": director Lewis Allen and performers Robert Douglas and June Clayworth.



QUEEN VICTORIA, at the right, is American actress Irene Dunne, in Nunnally Johnson's production, "The Mudlark," now under way at Shepperton Studios, Great Britain, for release by Twentieth Century-Fox.

By the Herald

MALCOLM MOIR, general manager of the Capitol and Civic theatres, Canberra, Australia, and an architect also, is visiting this country and Europe for inspection of theatres and consultations preparatory to building another Canberra house.



WILLIAM E. OSBORNE, left, has become assistant export manager of Monogram International Corporation. He had been far and middle eastern supervisor.



AS HARRODSBURG, KY., celebrated 176 years: Vice-President Alben Barkley, Governor Earl Clements, and state exhibitor leader Guthrie Crowe. Penalized for being beardless, the men were imprisoned briefly in a stockade.

AS THE 21st year of the Fox theatre, San Francisco, was marked, right, Herman Kersken, first manager, now Fox West Coast circuit district manager, chats with Mayor Elmer Robinson, who also was there 21 years ago.





OLD ENGLAND is the setting for Tyrone Power before he embarks on the road to Cathay in 20th Century-Fox's Technicolor spectacle, "The Black Rose." A huge fashion show in New York this week attracted hundreds of editors from papers throughout the country.



BIG PLANS are afoot for the huge campaign being set for Darryl F. Zanuck's production of "No Way Out." Slated to world premiere in August in New York, the Joseph Mankiewicz-directed production stars Richard Widmark and (above) Linda Darnell and Stephen McNally.



WORLD PREMIERE of "Broken Arrow" takes place next week, as New York, Tulsa and Broken Arrow, Oklahoma, stage a gala triple-threat opening. James Stewart and Debra Paget, right, are the key figures in the highly lauded story of Indian-White relations.



IN-LAW TROUBLE for Ann Sheridan, left, as she gets into a hassle with her ne'er-do-well relations, played by David Wayne and Frank Fontaine. The hilarious comedy, "Stella," also starring Victor Mature, gets a big send-off in a five-state opening launched from Louisville, Kentucky.



BETTY GRABLE in another top musical in Technicolor from 20th Century-Fox, "My Blue Heaven." Her starring sidekick is Dan Dailey, supported by a top cast headed by David Wayne, Jane Wyatt and Mitzi Gaynor.

(Advertisement)

FCC HAS RIGHT TO SET THEATRE TV CHANNELS

Chairman Coy Cites Power in a Letter to Sullivan; Hearing Date Uncertain

The Federal Communications Commission has the power to allocate frequencies for exclusive theatre television use but is not likely to assign theatres channels in the very high frequency bands now held by the regular broadcasters.

Because of "the extensive work load of the commission," it is impossible to tell at this time when the hearings on theatre television frequency allocation will be held.

Exchange of Letters From Coy and Sullivan

This information was contained in an exchange of letters between Wayne Coy, chairman of the FCC, and Gael Sullivan, executive director of Theatre Owners of America, made public early this week. It was elicited from Mr. Coy in a letter from Mr. Sullivan which posed three questions:

1. Whether the FCC has the power to allocate frequencies for the proposed theatre television service.
2. Whether the VHF channels would be available for theatre television service in the event all television broadcasting is moved to the UHF band.
3. The date when the Commission will commence public hearings on the petitions for rules and standards for the proposed theatre television service.

In answering question number one, Mr. Coy made reference to paragraph "5" of the Commission's "Notice of Hearing on Petitions for Rule Making," explaining that that paragraph set forth the Commission's statutory authority in the field. The notice was issued by the FCC January 11, 1950. The paragraph in question stated that "authority for the issuance of rules and standards . . . is contained in Section 301 and 303 . . . of the Communications Act of 1934, as amended."

Cited Questions As Purely Hypothetical

As for the second question, Mr. Coy's letter said "it should be pointed out that there is no proceeding presently before the Commission which has for its purpose the deletion of the VHF band for television broadcasting. It is true that during the color television hearings questions concerning the effects of such a move were asked of several industry witnesses. These questions were purely hypothetical and were not based on any official action heretofore taken or presently proposed to be taken by the Commission."

Mr. Sullivan's question on that topic had indicated that there was some confusion in exhibitor ranks regarding the question of

COLOR VIDEO, BUT ONLY ONE SYSTEM, IS RECOMMENDED

A group of independent radio experts this week declared that commercial color television could safely be authorized now, but urged that only one system be adopted for general use.

The committee, set up a year ago by Senator Edwin C. Johnson (D., Colo.), chairman of the Senate Interstate Commerce Committee, to look into the status of color television from a technical point of view, said the allocation of six-megacycle radio frequency channels for color television—the same channel width now used for black and white—was the proper compromise between quality of picture and quantity of service.

Beyond stating that three systems—those developed by RCA, Columbia Broadcasting System, and Color Television, Inc., of San Francisco—are available, the experts did not take sides for or against any of them. They did, however, analyze their future possibilities. They said that "the net long-term good to the public is greatest in that system which can be expected to reach the highest pitch of performance during the next few years."

The committee found that, because of wide differences in engineering details, the three systems vying for authorization before the Federal Communications Commission are "mutually exclusive" and that "one and only one must be chosen for general licensing." Noting that the commission from time to time had indicated a possibility that more than one company might have its system approved for commercial operations, the committee declared that any adoption of "multiple standards" would be a "guaranty of confusion" and would seriously delay the advent of color video.

Commenting on the various systems, the

group said the CBS system had progressed most "towards full realization of its potentialities;" the CIT system had "somewhat greater possibility of future improvement" in certain respects but "in other respects it cannot reasonably be expected to overcome certain inherent limitations imposed by the choice of scanning method," and the RCA system had "considerable opportunity for improvement within the confines of the scanning standards proposed for this system."

The committee of experts was headed by Dr. Edward U. Condon, director of the Bureau of Standards, and included Newbern Smith, radio expert in the bureau; Stuart L. Bailey, president of the Institute of Radio Engineers; William L. Everitt, dean of the Engineering School of the University of Illinois, and Donald G. Fink, editor of *Electronics* magazine.

The FCC recently closed nine months of public hearings on the entire subject of color television and this week began a series of meetings looking toward a decision.

Continuing its war with the other color systems, the Columbia Broadcasting System this week filed a reply to RCA's recently submitted "Proposed Findings of Facts and Conclusions" which it termed "clearly self-contradictory, incomplete and superficial." Lashing out against the Radio Manufacturers Association, Dumont, Philco and RCA, CBS said it had made it clear that their interest was in delaying color for as long as possible and "they have consistently bent their every effort to that destructive end." CBS went on to point out the practical values of its mechanical system which, it said, was ready for immediate introduction.

VHF channel availability. "We in TOA have assumed that the present channels allocated to telecasters would not be available for theatre television and have proceeded in our preparations along this basis," he wrote.

In making public the Coy letter, Mr. Sullivan commented that Mr. Coy's answer to the first question indicated definitely that "the Commission is empowered to make an allocation of air channels exclusively for theatre television if it finds that the proposed theatre television service will be in the public interest, convenience and necessity."

"The answer to the second question indicates that there is no present inclination on the part of the Federal Communications

Commission to vacate telecasters from VHF and thereby make these channels available to other services. Rather, it seems that the commission's proposal to open up the UHF for general telecasting is designed to add new room to the existing structure. This has been the understanding that we in TOA have had regarding the Commission's intentions, and in order to avoid any further misunderstanding we have sought to obtain this direct and official statement on this matter."

"In answering the third question, Chairman Coy could not be specific on a scheduled date of hearing, but we in TOA hope the present heavy work schedule of the commission will ease off to permit their consideration of theatre television before 1951.

...another **BIG ROOM**
OUTDOOR
 from dependable

"Sure to appeal to
 vast audience"

DAILY

VARIETY

DAILY

The Savage Hunt

starring

WILLIAM ELLIOTT · ADRIAN BOOTH

with **GRANT WITHERS · BARBRA FULLER · NOAH BEERY · JIM DAVIS**

and **BOB STEELE · DOUGLASS DUMBRILLE** · Screen Play by Kenneth Gamet

Story by Thames Williamson and Gerald Geraghty · Associate Producer and Director **JOSEPH KANE**

A REPUBLIC PICTURE

Republic Pictures Corporation
 Herbert J. Yates, President

ROMANTIC DRAMA Republic

DAILY

ode



"There's nothing wrong with
this business that hard
work and showmanship
can't cure."

Herbert J. Yates

CONFER PAPAL DECORATION ON QUIGLEY FOR CODE



AT THE INVESTITURE, left to right: Ned E. Depinet, president of COMPO; James Mulvey of the Society of Independent Motion Picture Producers; Francis Cardinal Spellman; Martin Quigley; Will H. Hays, and Joyce O'Hara of the Motion Picture Association of America.

Francis Cardinal Spellman, on behalf of Pope Pius XII, last Friday invested Martin Quigley, publisher and originator of the Motion Picture Production Code, with the insignia of the Order of St. Gregory the Great.

The pontifical decoration was recently conferred by the Holy Father upon Mr. Quigley in recognition of his efforts toward maintaining right moral and social standards in motion picture entertainment. The presentation of the medal took place in the New York diocesan Chancery office on Madison Avenue.

In making the presentation Cardinal Spellman referred to Pope Pius XI's encyclical on motion pictures in which he urged men to "watch and labor to the end that the motion picture be no longer a school of corruption but that it be transformed into an effectual instrument for the education and elevation of mankind."

"Martin Quigley," the Cardinal said, "has sought to follow this urging and in doing so has rendered a valuable service in the public interest and in the best interest of his own industry."

"The Production Code which he originated and introduced to Hollywood in 1930, together with his constant watchfulness over the enforcement of the Code through the succeeding years, has been productive of much good in the field of motion picture

entertainment and has been the means of avoiding much evil.

"To Mr. Quigley and to all those conscientious and high-visioned persons in the industry who have encouraged him and co-operated with him in this work this recognition by our Sovereign Pontiff, Pope Pius XII, should be a source of satisfaction."

In response, Mr. Quigley said, "I am deeply gratified to receive from your hands this decoration that has been graciously conferred on me by His Holiness. It will be a source of great satisfaction to all responsible persons in the American motion picture industry to note that its Production Code, now in its 20th year, has elicited this august recognition."

The Order of St. Gregory the Great was founded in 1831 by Pope Gregory XVI. Originally intended as a decoration for meritorious service by subjects of the Papal States, it is today awarded generally for meritorious public service which benefits religion and the Holy See.

Those in attendance at the presentation included the Most Rev. William A. Scully, Coadjutor Bishop of Albany and chairman of the Catholic Bishops Committee on Motion Pictures; Will H. Hays; Ned E. Depinet, president of the Council of Motion Picture Organizations; James Mulvey, of the Society of Independent Motion Picture Producers, and Joyce O'Hara, of MPAA.

"Cinderella" Set for Caracas

Walt Disney's "Cinderella" will have its first public showing outside the U. S. when it opens July 21 at the new Junin theatre in

Caracas, Venezuela. The film, released by RKO, will be distributed generally in foreign markets around Christmas, it has been indicated by the home office in New York.

Schine Writ Compliance

The anti-trust consent decree agreed to between the Schine circuit and the Government has been complied with as far as the requirements for the first year are concerned, it was indicated at the Justice Department in Washington last week.

The settlement of 1949 called for the divestiture of 36 theatres in 31 communities at the rate of one-third each year for three years. At the end of the first year, the circuit had disposed of 10 theatres and arrangement for the dropping of other holdings were made. In addition, Schine may have to drop five other theatres in five different towns, and also theatre sites in three towns.

According to the Justice Department, the circuit has done a satisfactory job of adhering to the divestiture schedule, although this was accomplished mainly by selling properties to non-theatre interests. Government spokesmen said a checkup on this point would be made in the near future.

Following are the 10 properties for which court orders approving the disposition have been issued: Moose theatre property, Norwalk, O.; Star theatre, Delaware, O.; Opera House, Wooster, O.; Palace theatre, Watertown, N. Y.; assignment of lease of the site of the former Arcade theatre, Salisbury, Md.; Pontiac theatre, Ogdensburg, and Capitol theatre, Oswego, N. Y.; Civic and Roxy theatres, Fostoria, O., and Hippodrome, Little Falls, N. Y.

Bernard Baruch Receives Humanitarian Award

The 1949 Humanitarian Award of Variety Clubs International voted to Bernard Baruch, but which he was unable to accept in person at the New Orleans convention, was to be presented by Robert J. O'Donnell, International Ringmaster, and Marc Wolf, International Chief Barker, Friday, at the Fox Movietone Studios, New York. Participating in the presentation were to be Murray Weiss, International Property Master, Jack Beresin, Second Assistant International Chief Barker, and Chick Lewis, International Press Guy.

Goldwyn Says Subsidies Make for Bad Pictures

Returning from Europe after 10 weeks, producer Samuel Goldwyn spoke on a variety of subjects in New York last week, and was emphatic on the threat to good pictures inherent in government subsidization. He predicted foreign governments would not receive half the money they advance in subsidies. He added Hollywood could combat subsidies with quality. He remarked upon the continuing popularity of American films abroad, and also urged American Government spending of one billion dollars yearly in propaganda abroad to combat Russian propaganda.

"When EXHIBITORS do the TALKING ...that's what I Like!

"A great many exhibitors who have screened our new family comedy LOUISA have been saying these fine things about it:

...that it is the kind of picture the industry always needs more of, and never gets enough of.

...that it is rollicking, yet substantial entertainment, with a genuinely fresh and heart-warming idea to it.

...that it has the same family appeal as THE EGG AND I.

I suggest every operator, booker and buyer screen LOUISA and form their own opinion of the picture before booking it into any theatre. I want them to see for themselves how much the picture holds in entertainment appeal and audience potential."

W. A. SCULLY

Universal-International Pictures



Another Top Comedy from

WORLD PREMIERE...Chicago Theatre, Chicago, August 11

Keep punching
until that movie tax
is killed!

PLAN POLAROID PROCESS FILMS

12 Set by Cowan in Third Dimension; Leaders in Exhibition Back Firm

The formation of Cinema Productions, Inc., to produce 12 third-dimensional films with the aid of the newly-developed Polaroid process was announced in New York last week.

The company is backed by prominent men in the exhibition field, including Sam Pinanski and Harold Stoneman of Boston; M. A. Lightman, Memphis; Frank Walker, Scranton; Mitchell Wolfson, Miami; George Skouras, Los Angeles, and S. H. Fabian, Fred Schwartz, Sam Rinzler and Robert W. Dowling of New York.

Film Now Being Cast

The first picture to be produced will be "The Customer Is Always Right." It is now being cast by Lester Cowan on the coast and should go before the cameras in the autumn.

The film, a Cowan property, will have a modest \$150,000 to \$200,000 budget. The tie-in with Polaroid includes payments for renting the special cameras and the purchase of the Polaroid glasses which are needed by the audience. It is understood that no specific marketing plans have been mapped for the picture, which may be made in New York.

Mr. Lightman is president of Cinema Productions, which will be financed through a stock issue. Mr. Schwartz has been named treasurer and Ben Trustman, attorney for Mr. Pinanski, is secretary. Mr. Cowan is vice-president in charge of production of the firm. Initial capitalization will be modest.

Commenting on the new process, Mr. Cowan said that "unlike the red-and-blue viewers used on novelty shorts years ago, the polaroid glasses we will provide our audience place no strain on eyes and in fact can be used for sun-glasses, when reversed, for general wear."

Used During War

The Polaroid method was used extensively during the war. Said Mr. Cowan: "We believe the audience is ready for entertainment use of this method. If audience response is as we expect, it may be necessary to invite three or four more independent producers to make pictures for us to meet the demand. Working as I am in close relationship with these men whose interests are primarily in exhibition, I am confident that we will come up with especially showmanly product."

Dorsey Gets Chair Agency

M. M. Dorsey, owner of the Dorsey theatre, Johnstown, Ohio, has taken the Columbus franchise for Contour chairs.

Johnston Urges Bigger U. S. "Voice" Program

A vastly expanded Government overseas information program designed to spread the "American Story" all over the globe via film, radio and newspapers, last week was urged on Congress by Eric Johnston, president of the Motion Picture Association of America. Mr. Johnston made his statement in a letter to a Senate Foreign Relations sub-committee which has opened hearings on a proposal by Senator Benton (D., Conn.) for such expansion. The group also heard testimony from Secretary of State Dean Acheson, General Dwight Eisenhower and General George C. Marshall. Mr. Johnston said the State Department's tools were "too meager" to do a thorough information job and that it was his feeling that the explanations of American policy were not penetrating the "Iron Curtain."

Technicolor, Eastman Sued By Keller-Dorian Color

Eastman Kodak and Technicolor were named defendants in a \$3,000,000 damage suit brought by William E. Telestin, president of Keller-Dorian Color Films, in New York last week. The action charges the two companies with violation of the anti-trust laws with respect to the plaintiff's property rights claimed in color films under a December, 1930, assignment. The complaint further charges that Eastman obtained technical data and equipment from Keller-Dorian but that the company never received any royalties on them.

North Central Allied to Hold Four Meetings

The first of four regional meetings which North Central Allied will hold to discuss buying, forced buying and percentage, will be at Sioux Falls, S. D., Tuesday. The announcement was made at Minneapolis by Ben Berger, president. He and Stanley Kane, executive secretary, will attend. Other meetings will be at Fargo, July 25; New Rockford, N. D., July 26, and Duluth, August 1. There will also be a meeting in Minneapolis later.

New Abbott-Costello Film Will Open in Five Houses

Universal's "Abbott & Costello in the Foreign Legion" will have its world premiere simultaneously in five Cincinnati theatres July 19. The showings will be staged in four neighborhood and suburban theatres and one drive-in. This is the first time that the company will have attempted this type of premiere.

COMPO Personnel Unit Determines Course

The personnel and management committees of the Council of Motion Picture Organizations in New York last week unanimously decided on a personnel plan for the all-industry group, according to Leo Brecher, chairman of the committee. Details of the meeting were withheld, but it was stressed that any committee action concerning the selection of a salaried vice-president for COMPO as well as his staff and headquarters was subject to the approval of the executive committee. Among those who attended the meeting in New York at the Waldorf-Astoria were Ned E. Depinet, COMPO president, and Francis Harmon, vice-president of the Motion Picture Association of America, both ex officio; S. H. Fabian, William Levy, Martin Quigley, Charles P. Skouras, Martin G. Smith and Maurice Brown.

Disney Distribution Set By Japanese Company

The Daiei Motion Picture Company of Tokyo will distribute Disney product in Japan. The deal, signed last week, sets a precedent because using a native company calls for initial distribution of two Disney features and 24 shorts to the approximately 950 theatres which Daiei services. The first feature will be "Snow White and the Seven Dwarfs," which will be roadshown beginning in September. The second may be "Song of the South."

20th-Fox Albany Exchange Celebrates Remodeling

The Twentieth Century-Fox Albany exchange, remodeled and air-conditioned, marked the improvement the other day with a housewarming, with local exhibitors and home office executives attending. Among the latter were A. W. Smith, Jr., vice-president and general sales manager, and Martin Moscovitz, district manager.

Guests at Screening

Paramount was host last week in New York to more than 50 exhibitors who attended a luncheon preceded by a screening of "Union Station." Hugh Owen, eastern and southern division manager, presided. The following circuits and theatres were represented: Loew's, RKO, Century, Skouras, Endicott, Snaper, St. Cloud, Jamestown Amusements, Prudential, Fabian, Brandt, Bredher, Island, Lane theatre, J. & J. Palace theatre, Orange, N. J., Elwood theatre at Newark, N. J., Warner Bros., Randforce, Reade and United Paramount.

Ad Film Rates

A story in MOTION PICTURE HERALD of July 8 incorrectly quoted rates paid to theatres by General Screen Advertising, Inc., and Movie Advertising Bureau for showing commercial film spots. Actually, the figures represent the companies' selling price to the advertisers.

WARNER SALES FORCES GET STUDIO PREVIEW

'See for Yourself' Keynote of Hollywood Meeting; Top Executives Attend

Warner Bros. sales executives from all over the United States met Thursday morning at the Ambassador Hotel in Los Angeles, under the chairmanship of Ben Kalmen-son, vice-president in charge of distribution, in a "see for yourself" preview of the pro- ductions and personalities of the coming year.

The three-day meeting, timed to coincide with the launching of more than half a dozen new major productions at the Warner studio, was attended by Harry M., Jack L. and Major Albert Warner, and by execu- tives from the company's home office and eight sales districts.

"This is an eyewitness meeting," Jack L. Warner said this week, "not the kind of meeting which consists of talk and slogans. The men were invited here to witness per- sonally the tremendous activity of the pro- duction program now under way at the stu- dio."

Invites Salesmen to See Product for Themselves

"So much is happening out here now," he told the meeting, "so much more is about to get under way, that we felt in justice to this program we had to say to each of you personally, 'come out and see for yourself'. We think it will be a real experience for you men, who do the selling, to be here for the launching of the pictures which are going to give you the most important selling period you have ever been through.

"We are at the middle point of the twen- tieth century. Over the years, few men in sales have been able to contribute as much in selling as you have. And at whatever point you came into our business, my per- sonal thanks go to you. None of you is old enough to have been in the movies all through the past 50 years, but you have all been part of a great achievement. You have helped to make the name of Warner Bros. something to be proud of in entertainment and public service. We have had a wonder- ful number of notable successes—and some disappointments, too. Balancing the books, I think we can all take pride in our record.

Sees Great Future for Young Talent in Pictures

"There is a new generation coming up in this business. There is more young talent than ever—I'd like to call them all the rising stars, but we don't know that they will all be stars. We do know that our recruits in the future will be coming from the ranks of these young people of talent, whether they are actors, writers, directors or technicians. In the amusement world, particularly in our

business, the future never looked brighter for young people with talent.

"We are proud of the advancement to top starring positions which Doris Day, Ruth Roman, Virginia Mayor, Patricia Neal, Kirk Douglas, Richard Todd, Gordon MacRae, David Brian, Steve Cochran have won for themselves. They are representative of the 'new names-new faces' policy we have al- ways encouraged. We have all the confi- dence in the world that we are going to find new stars in Charlton Heston, Patrice Wy- more, Barbara Payton, Virginia Gibson, Marlon Brando, William Campbell, Scott Forbes, Frank Lovejoy, Gene Nelson.

"Top Box Office Returns" Seen Good Possibility

"As we face the years ahead, I can truth- fully say to you that we have never had a better focus on the elements that make for top box office returns. The program that you see in operation here will give the ex- hibitor and the public the best entertainment package you or anybody else has ever sold."

Following are the films which the dele- gates were to see either in completed form or in production:

JIM THORPE—ALL AMERICAN, starring Burt Lancaster, Michael Curtiz directing.

OPERATION PACIFIC, with John Wayne.

RATON PASS with Dennis Morgan.

THE TRAVELERS, starring Kirk Douglas.

THE FLAME AND THE ARROW with Burt Lan- caster, a Norma-PR production.

THE GREAT JEWEL ROBBER with David Brian.

FIFTY YEARS BEFORE YOUR EYES, the story of half a century.

KISS TOMORROW GOODBYE with James Cagney starring in this Cagney Productions picture.

THREE SECRETS with Eleanor Parker, Patricia Neal and Ruth Roman starring in the U. S. Production film.

THE GLASS MENAGERIE, film version of the Broadway hit by Tennessee Williams, with Jane Wyman, Kirk Douglas and Gertrude Law- rence, a Charles K. Feldman Group Production picture.

A STREETCAR NAMED DESIRE taken from an- other of Williams stage successes. The film will star Vivien Leigh and Marlon Brando and will be directed by Elia Kazan.

TEA FOR TWO, a Technicolor musical with Doris Day and Gordon MacRae.

PRETTY BABY, a comedy starring Dennis Morgan.

ROCKY MOUNTAIN, an Errol Flynn western.

THE BREAKING POINT, an Ernest Heming- way story directed by Mr. Curtiz and starring John Garfield.

THE BIG STICK-UP with Steve Cochran.

THE WEST POINT STORY with James Cagney in a song-and-dance role.

DALLAS, starring Gary Cooper, Ruth Roman and Steve Cochran.

BREAKTHROUGH, with David Brian.

CAPTAIN HORATIO HORNBLLOWER, in Techni- color, starring Gregory Peck and Virginia Mayo.

STORM WARNING, starring Ginger Rogers, Doris Day, Ronald Reagan and Steve Cochran.

SUGARFOOT, starring Randolph Scott.

GOODBYE MY FANCY, the Broadway hit, star- ring Joan Crawford.

STRANGERS ON A TRAIN, Alfred Hitchcock's new thriller.

PAINTING THE CLOUDS WITH SUNSHINE, a Technicolor musical.

HAIRCUT, the Ring Lardner story.

THE ANNAPOLIS STORY, to be produced by Louis F. Edelman.

BROADWAY REVISITED, a Joan Crawford mu- sical drama.

THE CANDY KID, starring Randolph Scott.

COME FILL THE CUP, Harlan Were novel to be produced by Henry Blake; THE FIGHTING MARINE, based on the exploits of Peter Ortiz;

THE FOUR CHAPLAINS, based on Dr. Daniel Poling's "Your Father Did Not Die."

LIGHTNING STRIKES TWICE, starring Ruth Roman, Richard Todd, Mercedes McCambridge, Zachary Scott.

THE ENFORCER, starring Humphrey Bogart, and a U. S. Pictures Production.

WORKING OUR WAY THROUGH COLLEGE, a Technicolor musical.

THE BIG TREES, a story in Technicolor, of the California big woods country.

THE STORY OF FOLSOM, a first-time story about this prison.

THE STORY OF THE IMMORTAL WILL ROGERS, in Technicolor.

ONLY THE VALIANT, a Cagney production, starring Gregory Peck.

JUST OFF BROADWAY, Technicolor musical starring Gene Nelson and June Haver.

MARA MARU, a story of the South Seas by Philip Yordan, Sydney Harmon and Hollister Noble.

REAR GUARD, James Warner Bellah novel starring Gary Cooper.

ROOM FOR ONE MORE, based on a new novel by Anna Perrott Rose.

SERENADE, James M. Cain novel starring Den- nis Morgan and Ruth Roman.

Continuing the product story, Mr. War- ner said:

"Our productions, with their many estab- lished stars and new personalities will come to the screen under the able guidance of my associate producers Steve Trilling, Robert Arthur, Henry Blanke, Louis F. Edelman, Saul Elkins, Bryan Foy, Everett Freeman, Gordon Hollingshead, William Jacobs, Mil- ton Sperling, Anthony Veiller, and directors Richard Bare, David Butler, Michael Curtiz, Gordon Douglas, Felix Feist, Jr., Roy Del Ruth, Stuart Heisler, Alfred Hitchcock, William Keighley, Joseph J. Lewis, Edwin L. Marin, Lew Seiler, Vincent Sherman, Jacques Tourneur, King Vidor, George Waggner, Raoul Walsh, Bretagne Windust, and Robert Wise.

Facing the Future With High Hopes

"That is only part of the story. The rest of it will be told throughout the coming year and the years after. I am proud to present this program to you. I am happy that we can use this see-for-yourself meeting as the occasion to express the optimism and high hopes with which all of us at Warner Broth- ers are facing the future.

"And, for the benefit of a new irresponsible gossips, I want to say that the only screens which will carry Warner Brothers Produc- tions will be the screens of motion picture theatres the world over."

Theatre TV Committee Chartered

With its incorporation in Washington this week, the new National Exhibitor Theatre Television Committee became a reality.

The affairs of the group will be run by a board of directors of from three to 21 members, picked by the organizing companies and individuals. A membership meeting of these organizers probably will be held in the next few weeks in an attempt to pick the board. This board then will pass on the applications of new individuals and corporations for membership. A new board is to be elected each year.

The actual incorporators at Washington this week were Harry Bachman, operator of the Circle theatre; Frank M. Boucher, manager of K-B Theatres, and A. Julian Brylawski, head of Warner Bros. real estate department. This, however, was purely a formality since Washington law requires that District corporations be incorporated by residents of the District; the three, as officials of the Washington Theatre Owners Association, took the job.

Between board meetings and the annual membership meetings, the affairs of the committee which will concern itself primarily with theatre television problems, will be run by an executive committee of up to nine members, appointed by the chairman of the board and including the chairman. The latter will be elected by the board for a one-year term.

Officers of the group, pending confirmation by the board, are Frank Walker, chairman; S. H. Fabian, treasurer, and Gael Sullivan, executive secretary. A general counsel and other officers will be elected by the board for an indefinite term. Day-to-day administration will be in the hands of an executive secretary and "under the guidance of the chairman, vice-chairman and executive committee."

The committee will make a board appeal for membership which will take in "any individual, company, firm, corporation or other form of enterprise engaged in the ownership, operation or management of a theatre or with a direct interest in theatre television." The board will not only pass on new members but has the power, by a two-thirds vote, to suspend or expel any member "guilty of conduct prejudicial to the purposes for which the organization has been founded."

Financing of the committee is to be by "contributions solicited from or otherwise tendered to the committee by its members and others."

Contact your Senator by wire, letter or in person, but contact him now. Ask for the full repeal of the 20 per cent tax.

MOBILIZE SCREEN IN CRISIS, SAYS BENTON

Mobilization of the "creative genius of our motion picture industry" was urged this week by Senator William Benton to tell the American story abroad "in this supreme crisis." Sen. Benton was speaking in the Senate on a proposal to vastly expand the Government's information service overseas. He commented on Samuel Goldwyn's calling on the Government to spend \$1,000,000,000 to fight Russian lies. "Perhaps if he is asked Mr. Goldwyn will undertake to produce a documentary motion picture ... about the North Korean aggression," said the Senator.

De Sylva, 54, Succumbs

George Gard De Sylva, 54, known throughout the film industry for many years as Buddy De Sylva, prominent producer, song writer and one time head of Paramount production, died July 11 at the Hollywood Presbyterian Hospital following a lengthy heart illness. Mr. De Sylva had just returned from South America. He suffered a heart attack.

Born in New York, Mr. De Sylva rose from ukulele playing to the top rank of the film industry. He headed Paramount production from 1941 to 1945, prior to which he was recognized as among the topflight in the popular song-writing business, legitimate stage production, and producer of musical shows. He produced his last film, "The Stork Club," in 1945, and recently had been planning to produce a film biography of Theda Bara.

His widow, the former Marie Wallace of the Ziegfeld Follies, whom he married in 1925, survives.

Kentucky Exhibitors Reelect Crowe

Guthrie F. Crowe has been reelected president of the Kentucky Association of Theatre Owners. Other officers reelected are Charles R. Mitchell, Barbourville Amusement Company, vice-president; Nell G. Borden, Louisville, secretary; Clifford R. Buechel, Mary Anderson theatre, Louisville, treasurer, and Henry G. Stites, Louisville, general counsel. C. K. Arnold of the Arco and Melody theatres, Bardstown, was elected to a new post, second vice-president.

Independent Production Set

A new independent production company has been formed by Norman Foster, director, and Robert Keith, actor. The partnership was formed after their work on the picture "Woman on the Run" for Fidelity Pictures.

Court Gets Mandate in Trust Case

Twentieth Century-Fox, Loew's and Warner Bros. this week were to have officially started preparation of divorcement and divestiture plans. This was in line with receipt by the District Court in New York of the Supreme Court mandate affirming the decision handed down in February against the three companies in the Government's anti-trust suits against the major distributors.

There was still some argument, however, as to when the effective period was actually scheduled to start. The company attorneys claimed that the deadline started this week with the arrival of the mandate in New York, while the Justice Department argued that the effective period started June 5, when the high court handed down its ruling not to review the findings of the New York District Court.

The way it stands now the three companies must file divorcement plans within six months from the date of the decree's operation, and divestiture plans within one year. The distribution-production and exhibition separation must be completed within three years. The point of difference between the companies and the Government is a few weeks.

British Lion Year Net Profit of \$27,428

British Lion Pictures this week reported net profit of £9,796 (\$27,428) for the fiscal year ended March, 1950. The profit will be applied to reducing last year's debit balance of £1,168,724.

The company's report stated that "experience shows that last year's provisional estimate for loss of films and film advances of £1,388,797 may be inadequate. The further loss may be £400,000." The report added that early prospects indicate a probable profit on the films made since March 31, 1949.

Current liabilities include £1,494,881 in bankers' loans and £3,202,884 owed to others. British Lion previously was reported to have received £3,000,000 in advances from the government's Film Finance Corp.

Joseph Schenck's Circuit Interest to Trustee

Joseph M. Schenck's majority interest in United Artists Theatre Circuit is to be placed in trusteeship as a result of Mr. Schenck's decision to give up his theatre interests and devote himself to his executive production post at Twentieth Century-Fox. Mr. Schenck had his choice of continuing either with the theatres or with 20th-Fox. Under the provisions of the decree he cannot retain both positions. Trusteeship for the circuit stock will mean relinquishing voting power to the trustee for as long as the arrangement continues.

KOREA MAY DECIDE FATE OF ADMISSION TAX CUT

Myers and Sullivan Plead Industry Case Before Committee of Senate

What happens in Korea during the days and weeks to come may well decide what will be the future for the film industry as far as the admission tax fight is concerned.

Treasury Secretary Snyder Wednesday asked Chairman George of the Senate Finance Committee to hold up action on the tax bill "unless and until" the international situation materially improves.

While the picture is neither as dark as has been painted nor as bright as leaders in the battle against the 20 per cent levy would like it to be, the truth of the situation appears to be that for the time being the Senate will continue on a "business-as-usual" basis as far as the tax measure is concerned. This means that the Finance Committee was this week to continue study of the bill passed by the House of Representatives, in preparation for a Senate floor vote.

Senate May Retain House Reduction or Revise It

The House two weeks ago approved the measure which provided, among other things, for a reduction to 10 per cent of the amusement tax. However, the Senate can either approve the bill as is, or revise it to completely eliminate the 20 per cent levy.

It was in connection with this latter point that Abram F. Myers, head of the Council of Motion Picture Organizations' tax committee—which has been directing the industry's anti-tax strategy—and Gael Sullivan, executive director of Theatre Owners of America, made their appearance before the Senate committee last week. Mr. Myers spoke not only in the capacity of a COMPO spokesman, but also as general counsel of national Allied.

The measure having gone as far as possible in the House of Representatives, the industry's campaign was now concentrating in a mass, speedup effort to convince the Senators on complete abolition of the levy.

Mr. Myers and Mr. Sullivan pointed out that the tax was having disastrous effects on the box office grosses of film theatres throughout the land; indeed, they said, matters had gone from bad to worse since COMPO submitted its earlier figures to the House Ways and Means Committee.

Cite Statistics to Show Drop in Attendance

To back up their statements, the two men literally swamped the committee with facts and figures. Among the specific data cited were the following:

A MOTION PICTURE HERALD story indicating a steady decline in admission tax collections during the past 2½ years; a decline

MYERS SEES HOPE "OUT OF THE BLUE"

With indications at midweek that the tax bill would be stalled indefinitely in the Senate pending developments in the Korean war situation, Abram Myers, chairman of the COMPO tax committee, said Wednesday: "I have been sensitive to the possible effect of the war situation ever since it broke, and I agree with the Senators and the Administration that it may have a profound effect on the tax bill. I still have hope that just as the war came out of the blue so a possible solution will come out of the blue."

in corporate taxes paid by film companies from \$136,000,000 in 1946 to \$49,000,000 in 1948; admission tax collections for the first 11 months of the 1950 fiscal year about \$12,000,000 below that for the similar 1949 period; figures from various parts of the country to illustrate falling attendances; the number of theatre closings brought about by adverse business conditions, etc., etc.

The industry felt, Mr. Sullivan and Mr. Myers added, that it was not only a medium of entertainment, but one of information as well and is entitled to be relieved from taxes along with the press and radio. "Motion pictures stand first in the affections of the American people among all forms of entertainment. Relieved of this unfair tax burden, the motion picture industry will be able to stand on its own feet. It seeks no Government subsidy or price supports," they said.

Mr. Myers and Mr. Sullivan spent about 40 minutes before the committee, answering questions, and generally trying to put their point across. And while this was probably the last official appearance which any industry representative would make before a Government agency in connection with the tax, the campaign of personal contact with Senators was continuing with unabated pressure.

In another noteworthy action, the National Committee for the repeal of Wartime Excises, of which Eric Johnston, president of the Motion Picture Association of America is vice-chairman, told the Finance Committee that all the wartime excise levies could be repealed at only half the net revenue loss estimated by the Treasury. The \$1,010,000,000 loss, said the committee, would be compensated by increased income tax collections.

Meanwhile, three voices were heard objecting to the bill passed by the House, but the groups had different reasons for doing so. The first was the Committee of Economic Development, of which Mr. Johnston is also a member, which protested the bill's

provisions to boost corporate taxes. The CED, however, approved the action taken on excise taxes and said the cuts had "obviously been worked out with great care" and came within its recommendations for a \$1,000,000 excises reduction.

New York Group Attacks Allocation of Cuts

The Commerce and Industry Association of New York criticized the measure on other grounds. The excise cuts, said the association, were offered at too great a sacrifice; there was serious question as to whether the excise reductions had been fairly allocated; and all question on the reduction of taxation should wait until the international situation clarified itself.

As far as the National Association of Manufacturers was concerned, its criticism was also based on the proposal to increase corporate taxes.

One of the points that seemed to interest the Senators most during the appearance of Mr. Myers and Mr. Sullivan was the reason for the drop in attendance. Sen. Robert Taft, especially, wanted to know whether the lower grosses could be blamed on television, drive-ins, or what. The reasons for his interest, said Sen. Taft, was that he wanted to see if the drop was temporary or permanent.

Mr. Myers replied that there were "as many theories as people in the business" as to the cause of present conditions. However, he said he thought one of the main reasons was that with the return of installment buying, the available money was going into consumer goods rather than entertainment. In reply to a question from Sen. Walter George, committee chairman, to what extent it was figured that television was directly responsible, Mr. Myers replied that video had been hurting the box office—"very much"—but that significantly the drop had also been evident in non-television areas of the country.

The point was, Mr. Myers and Mr. Sullivan emphasized, that "the bottom had dropped out of the motion picture business."

That was the ominous note which the Senators were left to ponder.

Civic Reimposition Of Tax Cut Sought

The Tennessee Municipal League is seeking to have any probable theatre tax reduction passed by Congress reimposed by the cities and towns in the state. The League, as part of its campaign, has mailed to 168 municipalities a model ordinance providing for the imposition of an admission tax on theatre tickets equivalent to whatever portion of the 20 per cent excise levy is removed.

ART HOUSES BLOOM IN NEW YORK'S MIDTOWN

THE ART FILM is on the march in New York.

Encouraged by the success of such class houses as the Paris and the Sutton, a number of new art theatres are planned for the midtown area on 57th and 58th Streets, bounded roughly by Second Avenue on the east and Seventh Avenue on the west.

Although no fewer than four of the intimate and elegant auditoriums should be offering specialized film fare there within a year, operators of the already established houses do not feel that the competition will hurt.

Stress Theatre Comfort

On the contrary, as Lillian Gerard, manager of the Paris, puts it:

"People today are more reluctant than ever to venture down into the crowded noisy Broadway area which has become more of a carnival section than anything else. It's a place for the young people. The older patrons, with more mature tastes, prefer uptown. Increasingly, there is a trend toward the smaller theatre with its comforts and more dignified atmosphere. We are not afraid of added houses in our area. The movies are like the market place—you set it up and everyone comes to it."

Once the new houses have opened, there will be no fewer than 10 art theatres in the 57th-58th street area with its concentration of fine shops and restaurants. This includes a new foreign language film showcase planned by Harry Brandt on East 53rd Street, but does not take into account a 1,800-seat unit projected for West 56th Street and the RKO house on East 58th Street and Third Avenue. The latter two will not play foreign films.

Altogether, the seating capacity of the art houses in that fashionable district should be increased to about 5,000. This, it is felt, should be ample to take care of what is hoped will be a vastly expanded audience. Concern is expressed, however, over a possible shortage of adequate product. All of the new houses will operate on a first run policy, showing British, French, Italian and possibly some German pictures. Depending as they do on extended runs, the theatres are sharply cognizant of the need for class films capable of maintaining themselves before an admittedly demanding audience and in the face of the lively competition.

All in Planning Stage

Here is the list of the proposed art theatres, all of them still in the planning stage:

Michael Hyams and Joseph Green will build the Fine Arts, a 500-seat house, at 128-130 East 58th Street on the site formerly used by the Cafe Society Uptown, a night club. It will be operated on an art policy, offering first run British and French product. To be constructed at a cost of about \$150,000, the theatre should open late

in the year. According to Mr. Green, the theatre also will have a play room, a picture gallery and a television room. Its auditorium is built to accommodate theatre television.

Says Mr. Green, who with Mr. Hyams also operates the Little Cine Met, the City theatre, the Irving Place and the Hopkinson in Brooklyn: "Relaxed comfort is a 'must' in this kind of house. We aim to please our customers by giving them the best of service in an atmosphere that is congenial and conducive to the enjoyment of the show."

The Weinstock Brothers, who operated the Normandie theatre on East 53rd Street, are planning another Normandie at 110 West 57th Street, on the site of the old Lotus Club. Seating 600, it will be part of a six-story office building. Without giving any details, Dave Weinstock says simply: "You can quote me on this—it'll be the finest theatre in the world." According to Mr. Weinstock, the house should open "around Christmas."

On Carnegie Hall Site

Few details are known about the projected new Brandt house, planned for the site of the old Normandie, which has been razed. It will seat 600. Another art theatre in the highly intimate class is being discussed for the Carnegie Hall site. Negotiations are understood to be incomplete, but an executive of City Investing Co., which would build the house, said this week that "there will definitely be a theatre there. We can't say more than that."

Across the street, on the parking lot on 56th Street, behind the Howard Johnson restaurant, unidentified interests are planning a large theatre with 1,800 seats. It will not go up for at least eight to nine months since the lease on the site still has that long to run. It is understood that the theatre will have facilities for stage shows.

As in the art houses now operating in the area, the admission prices will be as high or higher than those of the Broadway houses. "Patrons who come to the specialized theatres are willing to pay a higher price to see the kind of film that appeals to them and to enjoy the quiet atmosphere and the comforts offered them," one manager commented.

Show British Pictures

Underlining his contention, the Translux on Madison Avenue and 60th Street has a \$1.20 top on weekday evenings and a \$1.50 top for the weekends, charging a minimum of \$1.20 on Sundays. So far the converted newsreel house has had nothing but very long runs with typically British pictures which are single featured.

Other houses, representing the nucleus of the art theatres' Little Broadway, include the Plaza which has 507 seats and charges \$1 to \$1.30 top all week with the matinee

prices changing at the weekend. According to William Evans, the manager of this Leo Brecher house, the Plaza has nothing to fear from any new houses. It runs mostly American films, but with an accent on courtesy and service. "The trouble with the business today," says Mr. Evans, "is that there aren't enough of the old-type theatre managers around. Perhaps if they tried using some of these young fellows as assistants for a while, they'd do better."

At the Sutton, which is farthest east of any of the art houses on 57th Street, the 555 seats are usually filled with the cream of the carriage trade, which comes to see British pictures. At \$1.40 and \$1.50 top for a single feature, the Sutton has had many long runs, from "Quartet," which ran 34 weeks, to "The Fallen Idol," which stood up for 29 weeks. "The Winslow Boy" is current there now and all indications are that it also will have a long run.

Long Runs Traditional

Long runs also are a tradition at the Paris, probably the swankest of the New York art houses, where the 571 seats sell at a \$1.40 to \$1.50 top. The accent here is on French product. "Symphonie Pastorale" ran for nine months and "Devil in the Flesh" for eight months. The theatre also specializes in unusual short subjects which, according to Mrs. Gerard, have roused much comment.

The Little Carnegie, considered the Radio City Music Hall of the art houses, say it isn't worried over competition, taking the view that the development of the area as an art film center can do nothing but stimulate business and shorten some of those long waiting lines. The top is \$1.20 at the 400-seat house. The elegant Park Avenue, with its 584 seats, operates on a \$1.20 to \$1.50

"Art" Theatre Opens

A new "art" theatre—the Cinema—has opened in Buffalo, N. Y., operated by Morris P. Slotnick and Philip Cohen. The 463-seat house was the scene of a preview from which the proceeds went for charitable purposes. The theatre will show mostly British-made films, it was stated. A special reception was held following the preview for invited guests.

Begin "Treasure Island" "Treasure Hunt" Drive

In 38 key cities and with almost \$500,000 worth of prizes, RKO Radio has launched its "Treasure Island Treasure Hunt" for Walt Disney's "Treasure Island." Theatres, stores and other media participate in a tie-in which is expected to involve some 10,000,000 persons.

Numbered, cardboard keys are distributed by newspapers, radio stations, and sponsoring services; prizes are displayed in theatres; the "hunter" takes his key to a designated store, compares its number with those posted. If the numbers coincide, an attendant gives a key to the "Treasure Chest" in the store. An envelope cites the prize. Armed with a theatre pass, the winner attends a stipulated performance and receives his treasure before an audience.

The Hollywood Scene

Factual News Approach Kramer Policy Asset

by WILLIAM R. WEAVER
Hollywood Editor

George Glass, vice-president of Stanley Kramer Productions, says the pains afflicting the body filmic are pains of progress, the inevitable accompaniment of change for better, and should be respected for the guidance they give. He says to regard them as other than they are, particularly as symptoms of irremediable decrepitude, is to retard needlessly the industry's advance toward economic and artistic goals once deemed unattainable. He says the thing to do with a pain, as any country doctor knows, is to locate its cause and remove it. It's no secret that precisely this is what the Kramer organization, in all its operations, has been doing since its formation, with "Champion," "Home of the Brave" and "The Men" as evidence that the diagnoses have been correct.

Substituted Candour for Glamour in News

What Mr. Kramer has come up with in terms of product by utilizing progressive methods is a well-known story. It is as well known as it is, in large part, because of what Mr. Glass did to make it so. Just as the president of the company reversed precedent by making name-power secondary to subject-value, so did the vice-president cross up tradition by substituting candour for glamour in the output of news about company operations.

His opening gun, fired when the company was getting its first picture ready for the cameras, was a blunt announcement of a

\$300,000 reduction of budget, a plain statement of fact that was so unorthodox as to make the friendly press wag its head and wish he hadn't said it. But this was policy, a part of the company concept that fact is better coin than fancy in a realistic era, and it placed Kramer news in an enviable category of its own. That's part of the reason why you read more about Kramer in the papers than you do about any six comparable concerns.

Mr. Glass starts his promotional campaign for a Kramer production the moment a property is selected for filming. Whereas it's standard practice to announce a title, then sit back and follow up weeks or months later with a series of player-name disclosures, the Glass staff goes to work at once on the job of acquainting the wide world as quickly and completely as possible with the nature and content of the subject to be dealt with. Publicizing a subject, as any exhibitor well knows, is a far more difficult business than billing a cast of names. It takes longer, requires specialized procedures, and follows no routine channel.

But this is the Glass specialty, and every exhibitor who's played a Kramer production knows how conspicuously it has paid off. Not all of the Glass methods for succeeding in this highly specialized type of promotion are properly to be disclosed, naturally, but every copy desk in the country knows that the Glass talent includes, as a staggering proportion of the others similarly engaged do not, the ability to write a news release completely in accordance with the staple rules of composition. That counts.

At the moment the Glass talent is on

double display. Although the completed "The Men" is yet to play publicly, and will come to the screen at the New York Music Hall without benefit of a single marquee personality, there is practically nobody in these United States who does not know what it's about. Achievement of that state of affairs requires a lot of doing. And simultaneously the population is learning from newspaper and magazine columns a great deal about "Cyrano de Bergerac," the next Kramer production, now in filming stage.

They're learning that it's Edmond Rostand's stage play, that its hero will wear a preposterous nose meticulously created by specialists in plastic surgery, dermatology and related sciences, and particularly that it will be shot with Garutso lenses, generously claimed to produce extraordinary depth and definition, on mobile sets constructed by Rudolph Sternad. These last, which Hollywood correspondents have been inspecting in steady procession, differ from standard sets in that they are made of light materials, are mounted on wheels, and can be rolled around in such fashion as to make it practicable to shoot the required exteriors and interiors, camera angles, travel shots, even chases, without leaving the single sound stage on which they stand.

Wrapped up in the news of these technological devices will be, of course, the information that the subject is a wish-fulfillment story of heroic proportions.

Two Films Started; Seven Finished

Two pictures were started, and seven others finished, during the week.

Fred Kohlmer started "Call Me Mister," a Betty Grable-Dan Dailey musical, for 20th Century-Fox, with Lloyd Bacon directing.

MGM's Armand Deutsch launched "Magnificent Yankee," with John Sturges directing Louis Calhern, Ann Harding, Edward Kranz and others.

THIS WEEK IN PRODUCTION:

STARTED

MGM

Magnificent Yankee

20TH CENTURY-FOX

Call Me Mister

COMPLETED

COLUMBIA

Fury of the Congo

INDEPENDENT

"M"

MGM

Grounds for Marriage

MONOGRAM

Counterfeit

PARAMOUNT

The Mating Season
(formerly "A Relative Stranger")

RKO RADIO

Cry Danger

20TH CENTURY-FOX

I'll Get By

SHOOTING

COLUMBIA

The Hero

Born Yesterday

The Valentino Story

MGM

Pagan Love Song

Mrs. O'Malley and

Mr. Malone

It's a Big Country

Shep of the Painted

Hills

Vengeance Valley

PARAMOUNT

Mr. & Mrs. Anonymous

REPUBLIC

Trail of Robin Hood

Rio Bravo

20TH CENTURY-FOX

Half an Angel

Halls of Montezuma

For Heaven's Sake

Fourteen Hours

The Jackpot

UNIVERSAL-

INTERNATIONAL

Smuggler's Island

Katie

Tomahawk

WARNER

Breakthrough

Rocky Mountain

The West Point Story

Rank Lauds U. S. Stand On Subsidy

J. Arthur Rank, retiring president of the British Film Producers Association, in London last week lauded the decision of the American industry to participate in the British Government's tax remission plan as "a handsome gesture by a competing industry."

In his message to the annual meeting of the association, Mr. Rank hailed the American stand as evidence of the improved relationship between the British and American industries. He is to be succeeded in his post as BFPA president by Reginald Baker, managing director of the Ealing producing and distributing companies.

Mr. Rank's report conceded that there had been a substantial decline in the production of British first features during the past year. It described as "revolutionary" the change in the source of product supply, the majority of which now stems from the independents and the American companies rather than British companies with theatre interests.

Mr. Rank expressed doubt that the official Government inquiries into British film industry operations would be of much help, but, he said, the industry should be thankful for the tax-subsidy plan devised by the Government. He disclosed that the four trade associations, in accepting the tax adjustment scheme, had informed the Government they considered the program as insufficient for putting the industry on a sound financial basis and that they had specifically retained the right to continue their campaign for reduction of the entertainment tax.

He suggested that all British producing companies join the BFPA in order to share the responsibility of negotiations with the Government, the unions and others. All kinds of producers are entitled to receive aid from the Government pool to supplement film rental earnings, he pointed out.

British Fail in Effort to Expand French Quota

The British Film Producers Association has met with no success in its efforts to persuade the French Government to increase its quota of 20 dubbed British films to be admitted into France during the coming year, it is reported from London.

This has been learned following negotiations between Sir Duff Cooper, heading a BFPA team, and the French Government.

Reporting on the talks, Sir Henry French, director general of the producers group, said at first there seemed to be every indication that Britain's quota of 20 films would be reduced. However, it was finally agreed that 10 distribution visas would be available for British first features in the six months commencing July 1. Further discussions will take place later in the year.

NATURE NOTES FROM CHERRY VALLEY

Jim Mason of Cherry Valley, Ohio, Pete Wood's favorite exhibitor, has been writing to Pete again after a lapse of some time. Pete nearly filled a recent Independent Theatre Owners bulletin with Jim's latest letter. The proprietor of the DeLuxe theatre is pretty upset about the state of the business but he's been taking his mind off his troubles by concentrating on popcorn. He's working on a popcorn that will pop red instead of white so he can save money on electricity for the red light in the warmer. He says he's doing all right with popcorn, candy, coke, ice cream bars, Beano on Monday and Tuesday, Banko on Wednesday and Thursday, Disbo Friday, and Bunko Saturday and Sunday. "People now come to the DeLuxe theatre," he says, "to play games and eat popcorn." And that's OK with him.

British Raw Stock Control Expected to End Soon

Control of film stock is expected to end in Britain within the next three months, leaving exhibitors free to cancel their newsreel contracts, the Herald's London bureau reports. Under the conditions of the Supplemental Newsreel Agreement exhibitors in the past have been unable to move. The Government's position was made clear in the House of Commons when Harold Wilson, president of the Board of Trade, disclosed he had been examining the practicability of revoking the order for some time. He added that in the light of the present raw stock supply prospects he expected to be able to proceed within the next three months. The Board of Trade's film stock control order was issued in 1943 "to maintain supplies of raw film essential to the life of the community in time of war."

Blumberg, in Scotland, Cites COMPO Value

The importance of the Council of Motion Picture Organizations in building good will for the industry and morale within the industry and discipline for the industry was stressed by Nate J. Blumberg, president of Universal Pictures, a guest speaker Tuesday at the meeting in Glasgow, Scotland, of Belfast, Dublin and Newcastle sales representatives of General Film Distributors. With Mr. Blumberg at the meeting, one of many the Universal executive is attending, was Alfred E. Daff, executive vice-president of Universal-International Films.

The end of the tax means better business. A full repeal can still be obtained. Urge your Senator to fight for the total abolition of the 20 per cent admissions levy. Every minute counts. Contact him now!

Exhibitors in England Hit Rebate Plan

by WILLIAM PAY
in London

Exhibitors throughout the country have criticized sharply the decision of the General Council of the Cinematograph Exhibitors' Association to participate in the Government's production subsidy plan.

In anticipation of these complaints, Walter Fuller, general secretary of the CEA, has sent a circular letter to all members, detailing the history and political background of the tax plan and warning members that resignation from the CEA does not constitute an excuse from paying the levy.

Mr. Fuller advised exhibitors to hold special meetings to decide the local policy of re-adjusting seat prices and added that, while a rise in prices was not compulsory, the levy on seats above 1s. 6d. would still have to be paid from current receipts.

Representatives of the four trade associations which signed the British Treasury tax rebate-production subsidy plan met at the Board of Trade last week for a conference with Rupert Somervell, principal secretary to the board. They were given President of the Board of Trade Harold Wilson's instructions for setting up and administering the £1,500,000 production pool.

Following the meeting, Sir Henry French, director general of the British Film Producers Association, said the pool was an entirely new idea and that there were still a number of points to be settled. Mr. Wilson must approve the arrangements for operating the pool and he also will appoint an independent chairman for the pool's committee. It is understood the Treasury would like the scheme to go into operation the first week in September.

Mr. Fuller's letter to CEA members pointed out that "as this is not a statutory levy some members have registered refusal to pay and have been advised that they can get out of their obligation by resigning from the CEA. This, however, is not the fact. As soon as members accept the concessions, which come from public money, they themselves accept the obligations accompanying them to pay the levy, whether members of the CEA or not. It is to be hoped that the usual course will ensue that members, however reluctantly, will fall into line with the decisions of the majority of the General Council."

KRS Signs Wage Pact With British Union

The Kinematograph Renters' Society and the National Association of Theatrical and Kine Employees have signed a new wage pact, it was announced in London. Some 10,000 employees are affected and the new agreement provides for increases of as much as £1 (\$2.80) a week.

The National Spotlight

ALBANY

The Palace bucked hot weather with "The Gunfighter" and "Please Believe Me," while the Strand depended upon "Bright Leaf" and "This Side of the Law." The Ritz played "Quicksand" and "A Kiss for Corliss"; the Grand, "The Capture," plus "Beware of Blondie." The Colonial had a first-run engagement of "The Winslow Boy." . . . The holiday week-end was tough on local theatres, although showers July 4 drove some unexpected customers through the wickets. Circuit executives and independents hope for an upswing this month, "after the public's desire for outdoor-recreation has been satisfied. . . . Two Schenectady theatres, the Crane and the Strand, are dark for the summer. Sidney Dwore closed the Cameo in that city for a fortnight; John Gardner did likewise at the Colony for the July 4 weekend. . . . Edward Hoffman and Ernest Stautman have opened a 375-car drive-in, the Sara-Placid area between Saranac Lake and Lake Placid. Whitman and Downey got another drive-in going at Schroon Lake. Harry Lamont, who currently operates six such theatres, started work on a seventh at Rotterdam, outside Schenectady. . . . Two drive-ins, the Fort George and the Beach, are slated to open at Lake George, where Mr. Lamont owns a 320-car theatre.

ATLANTA

Trade in all downtown theatres and drive-ins is holding up well with all good pictures playing. . . . Mrs. Mamie Newman, formerly with Florida State Theatres, Jacksonville, Fla., has joined with Talgar Theatres as booker. . . . Al Kame, assistant to Hugh Owens, Paramount Exchanges, has returned to the home office after a visit to Jacksonville branch. . . . L. J. Whitley has opened his new drive-in at Laurinburg, N. C. . . . On the row booking and visiting: C. K. Brooks, Gem theatre, Dawsonville, Ga.; E. A. Rogers, Macon, Tuskgee, Ala.; Walter Morris, Pike, Knoxville, Tenn.; Hap Barnes, Drive-In, Montgomery, Ala.; William Green, Palmetto, Palmetto, Ga.; Mr. and Mrs. John Carter, Brookhaven, Brookhaven, Ga.; C. S. Dunn, of the Dunn Theatre Circuit headquarters in Chattahoochee, Fla.; and P. L. Taylor, Dixie, Columbus, Ga.

BALTIMORE

Consensus of opinion now is that the business tide has turned and patronage is gradually improving here. On hot days some phone to ask if they have air-conditioning without asking name of feature showing. . . . Six new features were offered at the first runs, including "Father of the Bride," at the Century, with a fine start; "Cariboo Trail" at the New theatre; "The Palomino," at the Mayfair; "Cry Murder," with "Canon City," at the Times and Roslyn; "The White Tower," at the Town; "Veiled Brides," French, with "School for Husbands," at the World.

. . . Milton Schwaber opened his new General Pulaski drive-in and John Williams from the Met is managing. Adam Goeld transferred from the Homewood to the Met as manager. . . . Several temporary closings reported: Nemo, run by Oscar Boccuti; the Fulton, run by Barry Goldman and Henry Hornstein; Embassy, owned by R. and E. Amusement Company. All closings supposed to be for a short duration.

BOSTON

Bill Powell, former manager of the Parkway drive-in in Springfield, has accepted a position as a district manager with the Philip Smith Midwest Drive-in Corp. William Sobel, who has been advertising manager for the Philip Smith Management Company since 1938, has resigned to enter the drive-in business for himself. He is building a new theatre in Stamford, Conn., which is due to open in August. . . . Philip D. Bloomberg, president of the North Shore Amusement Company, has been elected president of the Rotary Club of Salem for 1950-51, which

marks the first time in the history of this organization that a motion picture man has been singled out for this honor. . . . E. M. Loew has purchased the MacFadden-Deauville Hotel in Miami Beach, Florida, for \$700,000, following court litigation over the property.

BUFFALO

Phil Fox, for more than 11 years manager of the local Columbia office, has been named manager of the Cincinnati branch of the same company, effective in two weeks. . . . Burt Lancaster is coming to Buffalo for one day, Monday, July 24, to appear at the opening of "Flame and the Arrow" at the Center. . . . Three new drive-ins have opened in the Buffalo district, the Aero on Union road, operated by Al Wright; the Sheridan on Sheridan drive, operated by Sidney J. Cohen and the Broadway on Broadway near Harlem road, owned by Jerry Spandau and Marvin Atlas. . . . The Buffalo Variety Club will hold its annual picnic at the Clarence country home of the Auto club on Monday, July 17, from noon until early morning the next day.

CHICAGO

"Annie Get Your Gun," plus a short stage bill, led the Loop by a wide margin in a week of improved business. "Annie" scored the best business the Oriental has seen in many months. . . . Excepting the Chicago, which plays stage shows, all B&K Loop houses were double featuring this week. The Garrick brought back through patron's requests two 20th-Fox reissues, "Leave Her to Heaven" and "Call Northside 777." The reissues initiates a new policy for the house. . . . New fare was "The White Tower," "The Iroquois Trail," coupled with "The Avengers," and "The Duchess of Idaho." . . . Al Halec has been promoted to manager of the near north side Esquire theatre, operated by H. & E. Balaban circuit. . . . The Starview Outdoor theatre, Elgin, for the first time since it opened, won the bids against opposition Great States houses for MGM's "Father of the Bride" and "Annie Get Your Gun." . . . The B&K Circle theatre on the west side suffered \$5,000 damages in a fire, which destroyed most of the house's interior. . . . Ralph Cramblet, United Artists district manager in Chicago, has taken a leave of absence and is being replaced temporarily by J. J. O'Laughlin, UA Los Angeles branch manager.

CINCINNATI

"Annie Get Your Gun" hit the box office bull's-eye with a big gross on its first week at the RKO Grand, roughly 137 per cent over the established house average, the best figure at any local first run in many months. Current offerings include "My Friend Irma Goes West," RKO Albee; "The White

(Continued on following page)

(Continued from preceding page)

Tower," RKO Palace; "Peggy," Capitol, and "The Cariboo Trail" at Keith's. . . . The Cincinnati Variety Club, Tent No. 3, is holding a family picnic at Meadowbrook, located at nearby Venice, July 16. The club's annual golf tournament, a stag affair, is scheduled for August 21, at the Summit Hills Country Club. . . . Vance Schwartz, local head of a chain of art theatres, including the suburban Guild here, will buy and book product for the Ames theatre, in Dayton, Ohio. Howard Gall, who managed the Ames, has resigned to join the Manny Marcus Enterprises, at Indianapolis. . . . The Snyder drive-in theatre, promoted by a group of businessmen, is to open soon near Clarksburg, W. Va. . . . The Westover drive-in, near Morgantown, W. Va., also near completion, is scheduled for an early opening, and the 600-car drive-in, to be known as the Ellis, also will open soon near Clarksburg, W. Va. . . . The recently constructed Ramona drive-in theatre, at nearby Hamilton, Ohio, is scheduled to have its formal opening soon.

CLEVELAND

Upsurge in business, although slight, is reported in this area and is looked upon, in great measure, to the active showmanship campaign and repetitious use of the slogan "Movies Are Better Than Ever." . . . Leo Jones, independent circuit owner of Upper Sandusky, reports he will start construction of a drive-in theatre in Upper Sandusky within the next 30 days. . . . Chris Velas' Capitol theatre, Bellaire, closed for remodeling, reopened this week with a new front, new seats, all new decorations and air conditioning. . . . Lou Averbach, former assistant to the late Harry Goldstein, Paramount division manager, announces his appointment as general sales manager for Video International, Inc., of New York, producers of TV shows. . . . Ted Gamble's Paramount theatre, Steubenville, is being remodeled. . . . Variety Club members spent their 4th of July holiday working at the Variety Boys Club Camp in Northfield to get it ready for a July 12 opening. . . . R. H. Manley has changed the name of the new drive-in he opens this weekend in Chardon from Skyway to Hazelwood drive-in.

DENVER

Tom Bailey, Lippert Pictures franchise owner, returned from Salt Lake City in time to install A. G. Edwards as office manager, he moving over from Eagle Lion Classics. . . . Violet LeMoyné, secretary at Atlas Theatres, is recuperating at St. Luke's Hospital from surgery. . . . Dick Dekker resigned as city manager, Lamar, Colo., for Atlas Theatres, because of ill health. He is succeeded by Willard Ausmus, city manager at Salida, Colo., which job goes to James Sweeney, projectionist. . . . Moz Burles, Paramount salesman, ran into horse on highway and demolished his car. He and Mrs. Burles suffered facial lacerations.

DES MOINES

Officials of Iowa State Teachers College, Cedar Falls, have objected to the proposed construction of a drive-in theatre on Highway 58 near the college. Permission to construct the theatre was requested by Glen Heckroth and C. A. Clark. Word of the college's protest, which said a drive-in would

The National Spotlight

create a traffic hazard dangerous to the college, has been given to the township board of trustees, which has not yet acted on the request. . . . Special police have been assigned at the Grand, Knoxville, following a wave of malicious damage to the theatre. In recent weeks holes have been kicked in rest room walls and springs and padding ripped out of theatre seats, George Hart, manager, reports. . . . Paul E. Anderson, 52, operator of the Beaver, Des Moines, died at his home. Mr. Anderson, who had been ill the last eight months, operated the Beaver for 15 years. . . . Phil Cunningham, 50, operator of the Paton, Paton, died of a heart attack. He purchased the theatre last October. . . . A \$60,000 remodeling job on the Strand, Fort Madison, will begin July 15. The job is scheduled to take about 60 days. . . . H. H. Doolen, 55, operator of the Rialto, Pocahontas, died of a stroke at Veterans hospital in Des Moines. . . . M. B. Warrick, manager of the Rialto and Valley theatres, Missouri Valley, died of a heart attack.

DETROIT

Westerns are dominating downtown Detroit screens for the second week. Pictures with mountain-climbing and sea-going back-grounds have managed to elbow their way into the theatres, however. . . . Gloria Swanson was in town making personal appearances in behalf of the U. S. Savings Bonds sales drive. . . . The 40th international convention of IATSE will be held at the Masonic Temple, August 14. The convention will be preceded by separate meetings of delegates from each of the 14 IATSE districts at the Statler Hotel convention headquarters August 11-13. . . . Ross Mulholland of WXYZ, owner of the Sky-Vue drive-in at Hubbard Lake, Michigan, is leaving for the West Coast at the end of July. . . . Ray Bonner, who closed his Alden theatre for the summer, is working in other theatres.

HARTFORD

M. J. Daly has resigned as manager of the Royal theatre, Albany, N. Y., part of Neil Hellman Theatres, and has returned to his Hartford home. For many years, Mr. Daly was head of the Daly Theatre Corp., which operated theatres in Hartford and Plainfield, Conn. His future plans have not been disclosed. . . . Douglas Amos, Hartford division manager, Lockwood-Gordon-Rosen Theatres, has announced that the circuit will open new drive-in theatre projects in Torrington and Norwalk, Conn., in late sum-

mer. . . . Connecticut State Police Commissioner E. J. Hickey has approved a permit for construction of an \$80,000 600-car capacity drive-in theatre at East Windsor, Conn., by Henry, Walter, Paul and Benedict Kupchunos, and Peter Kostek, all of South Windsor, Conn. . . . Paul Schatz of West Hartford, Conn., has been appointed relief theatre manager for Perakos Theatres Circuit, New Britain, Conn.

INDIANAPOLIS

The new Theatair Twin Drive-in here is offering three features—a choice of one on each side, the other the same on both. . . . Sam Abrams, Realart salesman, and his wife were injured in a truck-auto crash Sunday. . . . Alex Kalafat, Garrett exhibitor, has purchased 40 acres west of Garrett for a drive-in site. . . . L. J. McGinley, United World representative, was here on business during the week. . . . Shirley Wilcox, former New Albany exhibitor, was nominated by the Democrats for reelection as state treasurer at the convention here this week. . . . William A. Carroll, secretary of the Associated Theatre Owners of Indiana, and Howard Rutherford, manager of Loew's, have returned from vacations.

KANSAS CITY

Perhaps a larger proportion of screen attractions are "better than ever" since more are being held over or are getting substantially above average results. . . . The Boulevard, a new drive-in at the edge of Kansas City, Kan., stresses walk-in invitations. The theatre is located at the end of the city's bus route. . . . The Liberty theatre at Sedalia, and the Princess at Kirksville, both Fox Midwest houses in Missouri, closed this week for the remainder of the summer. The theatres will be refurbished and redecorated prior to reopening on Labor day. . . . "Winchester '73" opened this week at the Fairway, Tower and Uptown in Kansas City and within the next few weeks will play in more than 50 theatres in this area.

LOS ANGELES

With most first-run houses holding over their bills, the only major openings were "Father of the Bride" at the Orpheum and Hawaii, continuing their new policy of top MGM product; "Crisis," which replaced "Annie Get Your Gun" after a four-week stay for the latter at Loew's State and the Egyptian, and "Where the Sidewalk Ends" at the Los Angeles and Chinese group. . . . Jack Chazin has gained virtual control of Central Avenue film-wise, with the Lincoln theatre joining his chain composed of the Rosebud, Florence Mills, Bill Robinson and Savoy. . . . Cecil Vinnicof is now operating the Hastings drive-in of Pasadena on authorization by its owners and creditors. . . . The 350-car drive-in slated to take shape shortly between Hemet and San Jacinto will be named the Hemacinto, with booking handled by the Security Booking Office.

LOUISVILLE

In with new programs, the Rialto offered "The Gunfighter" and "Port of New York." The Strand featured "Night and the City" and "Motor Patrol" as double bills, while

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the Mary Anderson brought in a new single in "Kill the Umpire." . . . Fred C. Matthews of the Motiograph Company, Chicago, flew down to attend the opening of the American Drive-In Theatres' new Twin drive-in theatre. . . . W. J. Rueff, Jr., president of the William J. Rueff Sign Company here, died June 27 at his home. He had been ill for about a week. As a manufacturer of theatre signs and maquees, Mr. Rueff and the Rueff Sign Company were well known in the theatre industry in this area. . . . O. D. Hopper, owner and manager of the Arista theatre, Lebanon, Ky., is convalescing at St. Joseph's Infirmary here, having undergone an eye operation. . . . Guthrie F. Crowe, president of the Kentucky Association of Theatre Owners and Commissioner of State Police, acting for the Governor, swore into office at Kentucky Bluegrass Boy's State the young man that was elected as governor. An annual affair, the event was held at Fort Knox.

MEMPHIS

Very good first run business was reported in Memphis. Loew's Palace had a strong opening with "Father of the Bride." Loew's State reported improved attendance to see "The Happy Years." Malco showed "The Good Humor Man." Strand played "My Friend Irma Goes West" and Warner had "Bright Leaf." All reported an improvement over recent weeks. . . . City of Memphis rejected application of James H. Tharp for a new \$100,000 drive-in on 60 acres at Mount Moriah Road and Southern Railroad after hearing protests from home owners in the community. The permit to build was denied. . . . The Lackey family opened their new drive-in at Kosciusko, Miss. . . . Henry Smith and Clark Shively opened their new Skylark Drive-in at Clarksdale. . . . Barney Woolner, operator of drive-ins in New Orleans and Memphis, was in Memphis on business. . . . Bill Forbes, manager of Princess, Memphis, was on a vacation trip. . . . M. A. Lightman, Sr., president of Malco, attended the formal opening of the new Malco at Camden, Ark.

MIAMI

Extensive cooperation with merchants and newspapers on "Annie Get Your Gun" has insured a successful four-week run for the Betty Hutton epic at the Embassy, where it is running concurrently with the Miami Beach showing at the Paramount's Colony. . . . Earl Harris is now assistant at the Embassy. . . . Successful runs included a five-theatre simultaneous run of "Samson and Delilah" at Tivoli, Normandy, Gables Cinema, Boulevard; "Love Happy," Miami, Miracle and Lincoln; "Bright Leaf," Paramount, Beach; "Kid from Texas," Capitol; "Great Jewel Robbery," Florida, Sheridan; "International Burlesque" opening at the Dixie; "Red Shoes" nearing its 52nd week at the Flamingo, and "Caged" featured at the Olympia, with Ish Kabibble and Michael Douglas heading the stage show. "Winchester '73" made a midnight bow at the Capitol, and "My Friend Irma Goes West" to the Paramount for the late goers.

MILWAUKEE

A new 350-seat theatre will open at Red Granite, Wis., July 14. Nello Dorazio is the owner. . . . The Standard theatres have bought the Wisconsin and Palace theatres



AS TWENTIETH CENTURY-FOX'S new exchange building at 415 West Third Street, Washington, D. C., opened last week. Manager Glen Norris and William Gehring, the company's assistant general sales manager, made it an occasion for reception of hundreds of exhibitors, friends from other exchanges, from the newspapers and from official Washington. Above, Mr. Norris and Mr. Gehring at the left play host to Ray Gingell, A. E. Chadwick, Frank Boucher, Ted Shull and Sam Bandler.

at Wisconsin Rapids from Mrs. Henrietta Eckardt. . . . Elton and Orville Voeks will open a new drive-in at Ephraim, Wisconsin, in the middle of July. . . . Appearing at the first runs last week were "Rogues of Sherwood Forest" and "David Harding, Counterspy" at the Wisconsin theatre. At the Palace was seen "Rocket Ship XM" with "Twilight in the Sierras." At the Towne held over for the second week was "Annie Get Your Gun." The Warner theatre presented "Bright Leaf."

NEW ORLEANS

H. G. Parker will soon open his Rose drive-in theatre near Bastrop, La. Other drive-ins scheduled for early openings are the Joy in Greenville, Miss., whose co-owners are Joy N. Houck and Wm. Prewitt, Jr.; Louis Cox's Bayou Land near Donaldsonville, La. Williams' and Williams' near Golden Meadows is scheduled for opening on August 1. July 3 the Allentown, Fla., drive-in opened. . . . Paramount, Gulf Theatres, New Orleans, La., closed two more theatres recently. The Century theatre, in Jackson, Miss., which disposition is yet unknown, and the Saenger theatre, Alexandria, La., which was purchased by the J. Schwartzburg department store. . . . The construction of a new conventional theatre in Coushatta, La., is under way. It is another for W. W. Page's circuit. Mr. Page recently announced that John Luster has replaced C. E. Cooper as his buyer and booker. . . . Ed Constantine replaced Bill Butz as manager at Stevens Pictures. The latter has moved to Dallas, Texas, and opened a general supervisors office. From there he will direct sales and operations of both the New Orleans and Dallas exchanges.

NEW YORK

Four new films opened on Broadway this week. They were: Columbia's "The Good Humor Man" at the Palace; a British-made drama, "Dear Mr. Prohack," at the Trans-Lux; Columbia's "Her Wonderful Lie," at the Little Carnegie, and United Artists' "So Young, So Bad," at the Criterion. . . . A drive-in theatre, capable of accommodating more than 1,100 cars and providing waiting space within the theatre for an additional 400 to 500 cars, will be built at New York

International Airport at Idlewild, Queens, by Sidney M. Kain and L. P. Falk and their New York International Airport Drive-In Theatre, Inc. . . . A series of television trailers will be issued by Columbia for "711 Ocean Drive," the Frank Seltzer production which deals with wire service gambling rackets. Featured in the trailers will be statements concerning the film by a number of Senators connected with the recent Congressional investigation of gambling.

OKLAHOMA CITY

Two Dallas theatremen, Arlie B. Crites and Fred Hoenscheidt, Saturday, became owners of Mesquite's theatre, the Texan. It was owned by James Riggs and Mrs. R. O. Gross since 1942. Cecil Basley of Mesquite has been appointed manager. . . . The Tower theatre, Wichita, has been purchased by O. F. Sullivan, owner and general manager of Sullivan Independent Theatres, it was announced. The new owners will take over the operation of the theatre, formerly owned and operated by Hermant Hunt of Cincinnati, Ohio. The Tower is the seventh under the banner of the local owners. . . . Orris and John Collins' new Sunset drive-in Paragould theatre, with accommodations for 540 cars, has opened. It is located west of Paragould on Highway 25. Work was started on it last August. It covers 18 acres. . . . Ike J. Schwartzberg, representing Schwartzberg's department store, Alexandria, La., has bought the Saenger theatre building at 1119 Third St. for \$70,000 from the Paramount Gulf Theatre Company of New Orleans.

OMAHA

The Council Bluffs drive-in, the largest in the territory, was to be opened during the week by Tri-States Theatres. It will hold 1,000 autos. "Big Wheel," first-run for Council Bluffs, was the opening picture. . . . Central States Theatres also opened its new drive-in at Columbus, Neb. . . . Mrs. Loraine Youngclaus, partner in the Island Theatre at Grand Island, Neb., is spending a month in California. . . . Maurice N. Wolf of MGM public relations told the Summer Institute at the University of Omaha that what glamor there is to the film business is

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"vener over a solid rock of serious business." . . . J. J. Sparks, former Eagle Lion booker here, now holds the same job with Columbia in Kansas City. . . . Lester From put new sound, arc lamps, rectifiers and screen in his Star theatre, Calloway, Neb.

PHILADELPHIA

Nine-cent matinees are being instituted by houses all over the city in a move to attract afternoon trade during the summer season. Warner theatres circuit also establishing the nine-cent scale at many houses in the territory, with the Warner, Arcadia, Queen, Grand and Ritz in Wilmington, Del., the latest houses to offer the bargain rate. . . . Nearby Whitpain Township near Norristown, Pa., approved a resolution calling for a 10 per cent special tax on theatre and other amusement tickets. . . . Melvin Fox added the Key, Cross Keys, Pa., to his independent circuit, on the heels of the opening of his Burlington drive-in, Burlington, N. J. In addition, Mr. Fox and Sam Shapiro completed an arrangement whereby they will jointly operate the Mayfair and the new Merben in the Mayfair section of Philadelphia and the new house being constructed in that section by Mr. Fox will not be completed as a theatre. . . . Two new drive-ins opened this week in the territory—Cross Keys drive-in near Gettysburg, Pa., and a 700-car drive-in near Lebanon, Pa. . . . Allied Booking and Buying Service announced the addition of the following houses: Ernie Schmidt's Colonial drive-in, Espy, Pa.; County View drive-in, Lakewood, Pa.; Starlite drive-in, Tunkhannock, Pa.

PITTSBURGH

While business at the drive-ins, which are blossoming, continues to be excellent, first run houses in the downtown district sagged following a good holiday week. "Annie Get Your Gun" did excellent business in a fourth week at the Ritz following a two-week run in Loew's Penn. "Father of the Bride" followed in the Penn, and that comedy rolled up grosses for two weeks that almost equalled the musical. . . . Bert Stearn, Harry Hendal and Jimmy Nash staged a benefit for the Variety Club's Camp O'Connell in their Starlight drive-in which brought out a capacity crowd of club members. . . . The Fulton had a sneak preview of "Louise" to help "Curtain Call at Cactus Creek," and followed with "So Young, So Bad," and also Dr. Richard E. Sylvers, a mentalist, on the stage. The Stanley presented "My Friend Irma Goes West"; the Harris introduced "Peggy"; the Warner took over "The White Tower" on a moveover from the Stanley. . . . Gabe Rubin, owner of the Art Cinema, is concentrating upon getting the Nixon theatre (formerly the Senator) ready for the September opening of "Oklahoma." Almost \$150,000 is involved in the change.

SAN ANTONIO

Hugh E. Burchfield, 28-year-old bandit who recently robbed the Majestic manager's office here and the State theatre in El Paso of a large sum of money, was sentenced to 50 years imprisonment. . . . Frank Faust, of Faust Enterprises, Los Angeles, planned through here on his way to Mexico City for the inauguration of television programs. . . . Gene Autry was in town to sign an oil land lease for a nearby Texas oil field. . . .

The National Spotlight

Visiting exhibitors at the exchanges were Louis Fuente and Arthur Gomez, Mexico theatre, Raymondville; H. A. Garza, Rio Grande City; Mateo Reyna, Rex, Three River Texas. . . . The National Theatre billed a Mexican stage show presentation along with a Spanish language picture. . . . First run screen attractions: "The Big Hangover," Aztec; "The Gunfighter," Majestic; "Tarzan and the Slave Girl, Texas.

SAN FRANCISCO

According to Chamber of Commerce reports business activities here turned up from the level of the previous month and established a new all-time May high. The business index represented a gain of 2.3 per cent over April, and 2.4 per cent over May, 1949. . . . New shows on marquees this week include "Crisis," Loew's Warfield; "The White Tower," Golden Gate; "Peggy," United Artists; "The Great Jewel Robbery," Fox, and "Winchester '73," the Orpheum. . . . The Bob Hope benefit show (UCPA) at Paramount, of which Jerry Zigmund was Northern California chairman, grossed \$10,500. The theatre was sold out, with prices ranging from \$2.50 to \$25.00. Jerry Juroe, Paramount Studios publicist, accompanied the stars from Los Angeles. . . . "Father of the Bride" at Loew's Warfield was top grosser the past week. "The Kid from Texas" and "Rookie Fireman" at the Orpheum was next in line. "Father of the Bride" has been held for three weeks. Since Loew's resumed operation of the Warfield last December this is the third picture demanding a three-week run. The others were "Battleground" and "Annie Get Your Gun."

SEATTLE

"Father of the Bride" went into its fourth week at the Music Hall, and "Bright Leaf" was in week two at the Orpheum, leading the downtown holdovers. . . . It was announced that the Sterling Theatres of Seattle will build a motion picture theatre in Lewiston, Idaho. It will have 1,450 seats and will cost approximately \$500,000. It will be situated on the main street in the business section. O. M. Durham will superintend the building operations, which will begin his summer. . . . With the reopening of the Palomar theatre, Gene Neavitt, former stage manager, was made house manager. Other changes by Sterling made Harry Stevens manager of the Capitol, with Don Mapin his assistant; Ted O'Brien, manager at the Granada, and Leo Walicz, manager at the Beacon. Mrs. Jean Chester, who has

been managing the Uptown, will be released manager of other Sterling theatres during the summer, and will return to the Uptown in September. . . . Rollin Neibauer was appointed manager of the Varsity theatre. . . . Leonard Raatz resigned as salesman for 20th Century-Fox, after being with the company for 10 years.

TORONTO

The standout among the new pictures was "My Friend Irma Goes West" at Shea's theatre, despite the fact that this Famous Players' house is undergoing an overhaul. . . . Gracie Fields, veteran British comedienne, is doing the provincial halls in a personal tour and, appropriately, two Famous Players' units, the Eglinton and Victoria, brought back her 1938 picture, "The Show Goes On," which was coupled with another British release, "I See Ice," starring George Formby, who was in Toronto recently. The Fairlawns Theatre continued to get money out of "The Red Shoes" in a revival run. . . . Toronto theatre managers are complaining that a circulation stunt of *The Evening Telegram*, involving a nightly telephone call worth a minimum of \$350, has cut deeply into patronage—even worse than bingo opposition. . . . John Evans and William Tinkler of Sydney, Australia, representing Greater Union Theatres, inspected Toronto Odeon circuit units in anticipation of the lifting of restrictions on theatre construction in the Commonwealth.

VANCOUVER

Newcomers include: "Father of the Bride," Capitol; "Gunfighter," Strand; "Rogues of Sherwood Forest," Orpheum; "Morning Departure" Vogue; "The Great Rupert" and "Boy from Indiana," Paradise; "Curtain Call at Cactus Creek," Plaza, Dunbar, Fraser. . . . James Gordon of Vancouver has been appointed censor of film advertising by the British Columbia government. Post has been vacant since Micky Curry died. . . . License fees for drive-ins in Saskatchewan have been set as follows: For every one within 10 miles of a city of 10,000 or more population, the fee is \$50 a month or a maximum of \$250 each season; drive-ins within 10 miles of cities of less than 10,000 will pay \$30 a month or a maximum of \$150. To date British Columbia has no special rates for outdoor theatres, which are the same as regular theatres. It's reported that new regulations to cover outdoor spots will be passed at the next session of Parliament, which will also cover projectionists.

WASHINGTON

New openings included "Rogues of Sherwood Forest" at the Warner; "Rock Island" at the Metropolitan; "Father of the Bride" at the Palace; "Spy Hunt" at the Capitol; "The White Tower" at RKO Keith's; and "Bond Street" at the Dupont. . . . The Pix theatre has closed for the summer, for repairs. It will reopen in September. . . . Andre Broumas, assistant manager of the Plaza theatre, and brother of John G. Broumas, general manager of Valley Enterprises, has won an appointment to West Point. . . . Bill Michalson is now with Equity Film Exchange as a salesman. He was previously connected with Selznick Releasing Organization. . . . Victor Orsinger, managing director of Lopert Theatres, was graduated from Georgetown Law School.

Sue Nassers On Loans

A Hollywood producing firm, threatened by a Bank of America suit for attachment, moved this week to "arrange debts" under the laws of bankruptcy, and countered with the assertion that the bank's charges were "erroneous, unwarranted and unjustified, in that the companies and individuals sued have assets far in excess of their liabilities."

The producing firm (General Service Studios) comprises the Nassers, James, George, Henry and Theodore. Shortly after the bank filed for return of \$829,528 allegedly due on film loans, and charged fraudulent conveyance of assets to escape payment, the brothers petitioned for arrangement of their debts, and Federal Judge Pierson M. Hall gave them until July 18 to file schedules of outstanding obligations, assets and liabilities.

Reelect Hersholt, Warner To Academy Positions

Jean Hersholt and Jack Warner last week were reelected to their posts of Building Corporation president and treasurer, respectively, of the Academy of Motion Picture Arts and Sciences. The elections took place at a meeting of the board of directors. This marks the fifth consecutive term for Mr. Hersholt, and the fourth for Mr. Warner. The Building Corporation is the holding company operating the Academy Theatre building in Hollywood. Other officers include Charles Brackett, Academy president and first vice-president of the corporation; George Murphy and Charles Skouras. Fred Metzler was reelected as an additional member of the board, and Mrs. Margaret Herrick continues as executive secretary.

Paramount to Distribute Two-Reeler on Israel

Paramount will release a two-reel documentary picture, "The New Pioneers," a film about Israel, in the fall, it has been announced by A. W. Schwalberg, president of Paramount Distributing Corp. The picture was produced and directed by Baruch Diener as the first Israeli commercial production of Israel Motion Picture Studios, Ltd., near Tel Aviv. "The New Pioneers," in narrative form, deals with the progress of the new state since it became an independent nation.

Kalmus Says Rome Studio Plans Are "Coming Along"

Dr. Herbert T. Kalmus, president of Technicolor, Inc., said on his arrival from Europe this week that plans for the construction of a Technicolor studio in Rome are "coming along." Mr. Kalmus said that he had inspected the latest color film developments in France and Germany, and while in Britain, studied operations of Technicolor's laboratory there.

IN NEWSREELS

MOVIETONE NEWS—Vol. 33, No. 55—First pictures of Korean war. Truman addresses Boy Scouts at Valley Forge. Hill drivers. Water skiing.

MOVIETONE NEWS—Vol. 33, No. 56—Korean front. Wimbledon tennis. Kayak slalom. Melon contest.

NEWS OF THE DAY—Vol. 21, No. 289—Films of U. S. troops in Korea. Boy Scouts hail Truman. Four-year-old boy prepares for channel swim. Daredevil thriller.

NEWS OF THE DAY—Vol. 21, No. 290—Korean films. Miss Chinatown. England: Queen's godson weds. RAF in action. Tennis drama.

PARAMOUNT NEWS—No. 92—Major league rodeo time. Las Vegas: Premiere of "My Friend Irma Goes West." Youthful water sportsmen. "Marshall Plan" of ideas urged in Congress. First films from Korea.

PARAMOUNT NEWS—No. 93—Wimbledon tennis. Fur fashions. Korea.

TELENEWS DIGEST—Vol. 4, No. 27-B—War in Korea. California: Marines ordered to Orient. Former Nazi flagship dismantled for salvage. General Franco makes triumphal return to Bilbao. Lost temple discovered. My Request wins Brooklyn Handicap.

TELENEWS DIGEST—Vol. 4, No. 28-A—Action in Korea. War impact reaches U. S. Illinois: Freak train wreck kills nine.

UNIVERSAL NEWS—Vol. 23, No. 367—U. S. moves to halt advance by Red army in South Korea. Refueling in air. Abbott and Costello, in England. Kid channel swimmer. Trenton: Car shot from cannon.

UNIVERSAL NEWS—Vol. 23, No. 368—Korea. Oregon: Timber carnival. Firemen's tournament in Sayville. L. I. Wimbledon tennis matches.

WARNER PATHE NEWS—Vol. 21, No. 94—Korea. Senate hearing on counter-propaganda. People in the News: Col. Katzen and UN team, George Bernard Shaw at 95. Edgar Bergen. Car shot from cannon.

WARNER PATHE NEWS—Vol. 21, No. 95—Korean war. Australia: Youngsters receive first hair cut. RAF stages spectacular air show. Budge Patty wins Wimbledon crown.

Legion Approves Seven Of Nine New Pictures

The National Legion of Decency this week reviewed nine new films, placing five in Class A-1, morally unobjectionable for general patronage; two in Class A-2, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In the first category were "The Arizona Cowboy," "Beyond the Purple Hills," "Broken Arrow," "Treasure Island" and "Trigger, Jr."; in the second category were "A Lady Without a Passport" and "Madness of the Heart"; and in Class B were: "Revenge" (Italian), because of "suggestive costuming and sequences"; and "Three Husbands," because of "light treatment of marriage; reflects the acceptability of divorce."

Short on War in Italy

Paramount News in the near future will complete a short subject about the war in Italy. The documentary will run 40 or 50 minutes and is tentatively titled "The Forgotten War." The film will present hitherto secret highlights of the fighting in Sicily and Italy in 1943-45 by U. S. troops. Quentin Reynolds will narrate.

Open New Drive-In

The new 500-car Claremont Drive-in theatre at Claremont, N. H., was scheduled to open on Thursday. The theatre is located on Newport Road. F. J. Cahalan will be the manager.

The tax victory is in sight. Complete repeal of the 20 per cent tax is still possible. Get in touch with your Senator by phone, wire or in person, and ask for the full rescinding of this discriminatory measure.

Republic Net Is \$703,589

For the 26 weeks ended April 29, 1950, Republic Pictures Corporation and its subsidiaries this week reported a net profit of \$1,168,589 before Federal tax provision, estimated Federal normal and surtaxes of \$465,000, or a net after taxes of \$703,589.

For the 26 weeks ended April 30, 1949, Republic Pictures Corporation and its subsidiaries reported a net profit of \$839,456 before Federal tax provision, estimated Federal normal and surtaxes of \$335,000, or a net after taxes of \$504,456.

20th-Fox Adds Department For Product Promotion

Twentieth Century-Fox announced last week that a special service promotion unit is being organized to exploit product. According to Harry Brand, studio publicity director, the special unit will work within the framework of the studio's publicity activities and will be concerned chiefly with extra-curricular information to press services, columnists, magazines and theatre advertising heads. "The new unit will function in a field which has been neglected in the past, bridging the period between final shooting and the opening of features," it was said. James Benton, currently in charge of still photography and national magazine publicity, will head the new department.

Special "Louisa" Poster Promotes Savings Bonds

Universal is releasing 100,000 special posters featuring the stars of "Louisa" in a special campaign for the purchase of Treasury Savings Bonds. The posters, in red, white and blue, have pictures of Ronald Reagan, Ruth Hussey, Edmund Gwenn, Spring Byington, Charles Coburn and others featured in the film, saying "The stars of Universal-International's family comedy, 'Louisa', all say 'Save for your independence by investing in U. S. savings bonds regularly on the payroll savings plan.'"

Goldwyn Films Set for Japan

Samuel Goldwyn has received permission from the Supreme Command Allied Powers to distribute six pictures in Japan. The films are "The Bishop's Wife," "The Princess and the Pirate," "The Secret Life of Walter Mitty," "Hurricane," "The Westerner" and "Wuthering Heights." The Daiichi Motion Picture Company of Tokyo will handle the actual distribution.

Technicolor Print Price

Technicolor, Inc., at present charges 5.72 cents per foot for release prints on nitrate and 5.95 cents per foot for prints on acetate safety film stock, the Margaret Ettinger office advises. A story in the July 1 issue of the HERALD inadvertently quoted the prices as \$5.72 and \$5.95.

SEC Reports Trade Light

Trading by insiders in film company stocks was practically non-existent during May, according to the latest report of the Securities and Exchange Commission.

Harry M. Warner made four gifts of Warner Bros. common, totaling 2,900 shares. These dropped his holdings to 254,350 shares in his own name and 16,000 shares in trust accounts.

Columbia president Harry Cohn gave away 269 shares of his firm's common, leaving himself 149,453 shares of common and 400 shares of preferred. Abraham Schneider gave away 816 common shares, and now holds 8,726 shares and options for another 12,500 shares.

Harry Brandt bought 1,000 shares of Trans Lux Corp. common, boosting his holdings to 98,118 shares. His wife owns another 17,700, and he owns 750 shares through Broadway, Inc., 1,400 shares through Harday, Inc., and 22,000 shares through the Harry Brandt Foundation.

Jay Emanuel bought 600 shares of Trans Lux common, and is now the owner of 9,600 shares.

Francis J. O'Hara, Jr., and A. Dee Simpson notified the commission they owned no RKO stock when they became directors of the company on June 2 and March 1 respectively. Edward L. Hyman said he had

Short Product in First Run Houses

NEW YORK—Week of July 10

ASTOR: IcecapadesParamount
BuckaroosWarner Bros.
 Feature: The LawlessParamount

CAPITOL: To the Coast of Devon
 (Fitzpatrick) ..MGM

Safety SecondMGM
 Feature: CrisisMGM

CRITERION: Booby-Hatched...Warner Bros.
Battle for KoreaRepublic
 Feature: The White TowerRKO Radio

MAYFAIR: All Abir-r-d.....Warner Bros.
 Feature: Destination Moon...Eagle Lion Classics

PARAMOUNT: Operation Jack Frost
 (Sportlight) ..Paramount

Jitterbug Jive (Popeye)Paramount
 Feature: Eagle and the HawkParamount

RIVOLI: Helter SwelterParamount
 Feature: If This Be SinUA

ROXY: Red-Headed Monkey. 20th Century-Fox

Kid from BorneoMonogram
 Feature: Where the Sidewalk Ends. 20th Century-Fox

STRAND: Eight Ball Bunny (Bugs Bunny)
 Warner Bros.

Just for FunWarner Bros.
Racing ThrillsWarner Bros.
 Feature: The Flame and the Arrow...Warner Bros.

CHICAGO—Week of July 10

GRAND: Give Me Liberty.....Warner Bros.
Mutiny on the Bunny.....Warner Bros.

Feature: Rocketship XMLippert
LOOP: Perils of the Jungle.....Warner Bros.

Joe McDokes.....Warner Bros.
 Feature: Fifty Years Before Your Eyes. Warner Bros.

ORIENTAL: Talking Magpies in King Tut's
 Tomb20th Century-Fox

Feature: Annie Get Your GunMGM

WOODS: Beyond Civilization to Texas. Republic
New CaliforniaDezel

Feature: The Duchess of IdahoMGM

no stock in United Paramount Theatres, Inc., when he became an officer on May 5, while Robert M. Weitman said he owned 33 shares when he became an officer May 4. Percy R. Guth said he held no stock in Universal Pictures Co., Inc., when he was appointed to an executive position with the company on May 10 last.

Loew's Inc. acquired another 70 shares of stock in Loew's Boston Theatres, boosting its holdings to 125,945 shares.

Massachusetts Approves Minimum Wage Measure

A labor-sponsored bill setting a blanket 75-cent an hour minimum wage law for the state by 1952 was approved by the Massachusetts legislature last Friday following bitter debate. The measure calls for a minimum wage of 65 cents per hour for the rest of 1950; 70 cents for 1951; and 75 cents by 1952. The bill, which must still pass the Senate, provides many exemptions for various classifications of employees, including theatre workers.

Harry S. Oppenheimer Dies

Harry S. Oppenheimer, 57, projectionist at the Loew's State theatre in Newark, N. J., and district vice-president of the state Federation of Labor, died June 30 at the Orange Memorial Hospital. His home was at Maplewood, N. J. He was born in Washington and served for 23 years as secretary of Local 244, Motion Picture Operators Union, AFL. His son, two daughters, two brothers and a sister survive.

Percy Telford

Percy Telford, MGM district manager for Melbourne, Adelaide and Perth, Australia, died recently in an automobile accident. J. O. Steedman, Melbourne branch manager, and J. P. Briscoe, Adelaide branch manager, who were accompanying him, were seriously injured. Mr. Telford had been with Metro in Australia since it was organized 26 years ago.

Harry Hayes

Harry Hayes, salesman in the midwest area for United Artists, died suddenly July 8 of a heart attack. He worked out of the Indianapolis exchange.

L. E. Clark

L. E. Clark, 45, director of engineering for Technicolor, died in Hollywood July 9, following an operation two weeks previously. His widow survives.

ANSWER TO YOUR TECHNICAL PROBLEMS...



The Altec Service Man

The Altec Service Man and the organization behind him



161 Sixth Avenue,
 New York 13, N. Y.

PROTECTING THE THEATRE—FIRST PLACE IN ENTERTAINMENT

"What the Picture did for me"

Columbia

BLACK ARROW, THE: Louis Hayward, Janet Blair—This was a rather well done costume drama. This type always does pretty well for us. Hayward is quite at ease in this type of role. Addition of color would have improved this feature a great deal. Worth playing. Played Monday, June 12.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

LUST FOR GOLD: Ida Lupino, Glenn Ford—A good tough feature that should do well where action is required. Ida Lupino is always good and she is excellent in this. Ford is no shakes as an actor, but is better than usual in this. This was enjoyed by a fair crowd. Played Wednesday, June 21.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

Eagle Lion Classics

LOOK BEFORE YOU LOVE: Margaret Lockwood, Griffith Jones—Miss Lockwood always draws a fair or better crowd for us and this was no exception. She has appeared in better pictures, but none in which she has had the chance to wear such gorgeous creations. A little too much drinking and smoking was a drawback. Some smart lines were delivered, making this an adult show. Played Friday, June 23.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

PORT OF NEW YORK: Scott Brady, K. T. Stevens—It's long and has a little action and Scott Brady. Business poor as is the custom nowadays for my two bread and butter nights. Picture is fair. Played Friday, Saturday, June 9, 10.—Ralph Raspa, State Theatre, Rivesville, West Va.

UNKNOWN ISLAND: Virginia Grey, Philip Reed—An unusual picture that had better appeal for the action fans and played to an average house. The kids ate it up and the women frowned. Very exploitable. Played Tuesday, Wednesday, June 20, 21.—Ralph Raspa, State Theatre, Rivesville, West Va.

Lippert

THEY RODE BY NIGHT: Hank Daniels, Virginia Patton—Finally got to play this expose of the K.K.K., but business was only fair. I received many good comments on this picture. Should have done big business, but I failed to exploit it properly. Played Friday, Saturday, June 16, 17.—Ralph Raspa, State Theatre, Rivesville, West Va.

TREASURE OF MONTE CRISTO: Glenn Langan, Steve Brodie—These two nights were the hottest of this summer and business hit a new low in attendance. Picture was only fair and a bit too long. Played Friday, Saturday, June 23, 24.—Ralph Raspa, State Theatre, Rivesville, West Va.

WEST OF BRAZOS: James Ellison, Russell Hayden—This is a new Western series and the new stars were tops. I hope the others prove as entertaining. Business was only fair. Played Friday, Saturday, June 16, 17.—Ralph Raspa, State Theatre, Rivesville, West Va.

Metro-Goldwyn-Mayer

AMBUSH: Robert Taylor, John Hodiak—A good Western that did good business. One of the type that should have been in Technicolor. Anyone that goes for Westerns will really like this one. Played Friday, Saturday, June 16, 17.—Brad Messer, Burley Theatre, Burley, Idaho.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

EAST SIDE, WEST SIDE: Barbara Stanwyck, Ava Gardner—This was one of the best pictures I've seen Barbara Stanwyck in and all the principals did bang-up jobs of fitting the part. Did about average business both dates. Played Sunday, Monday, June 11, 12.—Brad Messer, Burley Theatre, Burley, Idaho.

RKO Radio

EVERY GIRL SHOULD MARRY: Cary Grant, Betsy Drake—Doubled this with a Western and business was very poor. Reasonable rental for the two cut down my expenses so the cost was very small. The picture is very good and Betsy Drake is quite cute. Played Sunday, Monday, June 18, 19.—Ralph Raspa, State Theatre, Rivesville, West Va.

Twentieth Century-Fox

MAN ABOUT THE HOUSE: Kieron Moore, Dulcie Gray—Lack of star names is one drawback to an otherwise excellent picture. There is plenty of humor and excellent performances. Enough suspense to keep an audience enthralled. Probably more of a big town picture than the smaller centers. Played Friday, June 16.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

United Artists

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day—A very entertaining reissue with plenty of marquee power that brought in my lowest Tuesday-Wednesday gross. Played Tuesday, Wednesday, June 13, 14.—Ralph Raspa, State Theatre, Rivesville, West Va.

FORTY THIEVES: William Boyd, Andy Clyde—For gunfire, this can't be beat, because, as the title implies, there were forty thieves and Hopalong fought them single-handed. Business very poor. Played Friday, Saturday, June 23, 24.—Ralph Raspa, State Theatre, Rivesville, West Va.

Universal

FRANCIS: Donald O'Connor, Patricia Medina—A right good picture, but I have one squawk. I realize that leg art is supposed to draw in the customers, but I still think that the shots of the Medina gal in a short sarong affair in the advertising, although very nice, shouldn't have been used inasmuch as there is not one scene in the film with her in such a costume. Why? Played Tuesday, Wednesday, Thursday, June 13, 14.—Brad Messer, Burley Theatre, Burley, Idaho.

FRANCIS: Donald O'Connor, Patricia Medina—Just about tops in my situation. Business very good compared to what I generally take. This is what the industry needs—comedies, unusual stories, and plenty of national advertising. Played Sunday, Monday, June 11, 12.—Ralph Raspa, State Theatre, Rivesville, West Va.

OLD TEXAS TRAIL: Rod Cameron, Fuzzy Knight—Rod Cameron's name didn't mean a thing this weekend. I guess my patrons just drove out to the nearby drive-ins. Played Friday, Saturday, June 9, 10.—Ralph Raspa, State Theatre, Rivesville, West Va.

Warner Bros.

ONE SUNDAY AFTERNOON: Dennis Morgan, Dorothy Malone—This drew an excellent crowd who seemed to enjoy the proceedings a great deal. Excellent color and good comedy by Ben Blue. This is definitely one of Warner's best. Morgan getting rather big around the middle and doesn't fit these roles as well as he did. Played Monday, June 19.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

Shorts

Warner Bros.

EMIL COLEMAN AND HIS ORCHESTRA: Name band musicals don't go over so hot here but this one was liked. Very good presentation with some good interpretive dancing by attractive girls.—Brad Messer, Burley Theatre, Burley, Idaho.

HANDS TELL THE STORY: An interesting story of hands with the picture concerning itself strictly with hands in various actions.—Brad Messer, Burley Theatre, Burley, Idaho.

Plan 1,100-Car Drive-In Near New York Airport

Sidney M. Kain and L. P. Falk, operating as New York International Airport Drive-In Theatre, Inc., have announced plans for a drive-in theatre near the airport, on 20 acres, to accommodate more than 1,100 cars and have waiting room for 500 more. Their company, they said, has signed a 20-year lease with the Port of New York Authority. Construction will begin April 1, 1951. The drive-in will have bottle warmers, nursery facilities, rest rooms and an 80-foot refreshment bar overlooking a patio from which the screen will be visible. Engineers will be Herbert S. Taylor Associates; designers, Drive-In Service Company, Camden; architect and color designer, Gordon Lorimer.

Dickinson Builds Drive-In

Glen W. Dickinson will build the Glenwood Drive-In Theatre, at 95th and 69th Highway, Kansas City, Mo. He has obtained a permit for a 1,200 car establishment, and intends to erect a 60 by 70 foot picture-size screen. The house will be on 40 acres, and construction will begin in the spring of 1951.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 111 attractions and 5,258 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the six preceding issues of the Herald. Daggers denote attractions published for the first time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
All the King's Men (Col.)	8	6	11	22	13
Ambush (MGM)	-	9	25	2	-
Annie Get Your Gun (MGM)	9	5	2	-	-
Asphalt Jungle, The (MGM)	-	1	1	10	2
Backfire (W.B.)	-	-	4	30	11
Baron of Arizona (Lippert)	-	5	5	9	1
Barricade (W.B.)	-	1	13	26	7
Battleground (MGM)	20	10	2	24	-
Belle of Old Mexico (Rep.)	-	-	-	-	6
Big Hangover, The (MGM)	-	1	27	25	5
Big Lift, The (20th-Fox)	-	2	14	59	11
Black Hand (MGM)	-	1	5	97	14
Borderline (U.I.)	-	-	-	2	5
Boy from Indiana (E.L.)	-	-	1	1	4
Bright Leaf (W.B.)	12	25	2	1	-
Buccaneer's Girl (U.I.)	-	15	17	13	7
Caged (W.B.)	-	2	4	1	1
Captain Carey, U.S.A. (Para.)	-	1	37	58	35
Captain China (Para.)	-	1	8	16	11
Cargo to Capetown (Col.)	1	-	3	4	11
Chain Lightning (W.B.)	-	7	27	11	12
Champagne for Caesar (U.A.)	-	12	25	1	3
Cheaper by the Dozen (20th-Fox)	148	50	1	-	4
Cinderella (RKO Radio)	24	22	21	15	2
Colt .45 (W.B.)	2	29	23	3	3
Comanche Territory (U.I.)	7	24	33	6	2
Conspirator (MGM)	-	3	9	5	14
Curtain Call at Cactus Creek (U.I.)	-	-	15	38	1
Dakota Lil (20th-Fox)	-	15	9	16	5
Damned Don't Cry, The (W.B.)	1	3	11	57	19
Daughter of Rosie O'Grady, The (W.B.)	-	27	70	20	1
Davy Crockett, Indian Scout (U.A.)	-	1	6	1	-
Dear Wife (Para.)	-	2	23	18	9
Eagle and the Hawk (Para.)	-	19	48	34	1
East Side, West Side (MGM)	-	4	3	11	18
Father Is a Bachelor (Col.)	-	3	10	47	34
Father of the Bride (MGM)	16	7	10	4	-
†Fortunes of Captain Blood (Col.)	-	-	6	-	1
†Four Days' Leave (F.C.)	-	-	5	1	2
Francis (U. I.)	60	74	18	3	-
Golden Gloves Story (E.L.)	-	-	-	2	5
Golden Twenties, The (RKO Radio)	-	4	1	-	-
Good Humor Man, The (Col.)	-	-	6	1	2
Great Rupert, The (E.L.)	-	-	1	4	4
Gunfighter, The (20th-Fox)	-	14	15	11	-
House by the River (Rep.)	-	-	-	2	3
I Was a Shoplifter (U.I.)	-	-	2	3	2

	EX	AA	AV	BA	PR
†In a Lonely Place (Col.)	-	-	-	-	6
Intruder in the Dust (MGM)	-	1	-	-	6
Jackie Robinson Story (E.L.)	-	7	1	-	1
†Johnny Holiday (U.A.)	1	-	4	-	1
Kid from Texas (U.I.)	-	10	12	12	-
Kill the Umpire (Col.)	-	4	2	7	10
†Kiss for Corliss, A (U.A.)	-	-	-	3	1
Love Happy (U.A.)	-	1	17	11	-
Love That Brute (20th-Fox)	-	-	3	16	5
Ma and Pa Kettle Go to Town (U.I.)	43	48	14	4	1
Man on the Eiffel Tower (RKO Radio)	-	4	3	38	47
Mark of the Gorilla (Col.)	-	6	2	-	1
Montana (W.B.)	1	20	18	5	-
Mother Didn't Tell Me (20th-Fox)	-	5	12	107	2
My Foolish Heart (RKO Radio)	4	17	18	72	4
†My Friend Irma Goes West (Para.)	2	4	8	4	-
Nancy Goes to Rio (MGM)	-	8	31	26	8
Nevadan, The (Col.)	-	1	9	5	1
Night and the City (20th-Fox)	-	-	2	1	3
No Man of Her Own (Para.)	-	1	18	19	5
No Sad Songs for Me (Col.)	-	-	4	37	14
One Way Street (U.I.)	-	-	5	4	4
Outlaw, The (RKO-Radio)	8	16	5	7	1
Outriders, The (MGM)	1	10	43	30	15
Outside the Wall (U.I.)	-	-	5	22	1
Paid in Full (Para.)	-	2	20	42	3
Perfect Strangers (W.B.)	-	-	10	60	21
Please Believe Me (MGM)	-	2	1	22	7
Quicksand (U.A.)	-	-	-	3	6
Red Shoes, The (E.L.)	-	9	3	3	10
Reformer and the Redhead, The (MGM)	-	10	82	43	3
Riding High (Para.)	4	25	62	46	10
Rock Island Trail (Rep.)	-	-	14	-	3
Samson and Delilah (Para.)	8	15	4	-	1
Sands of Iwo Jima (Rep.)	11	11	-	1	-
Savage Horde (Rep.)	-	-	2	9	-
Secret Fury, The (RKO Radio)	-	-	4	8	5
Shadow on the Wall (MGM)	-	-	2	4	16
Side Street (MGM)	-	1	1	-	9
Sierra (U.I.)	-	2	13	3	5
Singing Guns (Rep.)	-	1	7	21	3
†Skipper Surprised His Wife, The (MGM)	-	1	2	6	-
Stagefright (W.B.)	-	1	8	6	30
Stars in My Crown (MGM)	4	6	6	-	-
Stromboli (RKO Radio)	-	-	1	2	3
Sundowners, The (E.L.)	-	9	15	75	2
Tarzan and the Slave Girl (RKO Radio)	-	2	7	4	-
Third Man, The (S.R.O.)	6	22	22	26	37
Three Came Home (20th-Fox)	2	12	35	39	5
Ticket to Tomhawk, A (20th-Fox)	10	-	34	70	2
Traveling Saleswoman, The (Col.)	-	1	6	2	-
Twelve O'Clock High (20th-Fox)	1	33	18	2	1
Under My Skin (20th-Fox)	-	-	5	8	9
Wabash Avenue (20th-Fox)	1	19	59	85	15
Wagonmaster (RKO Radio)	-	4	-	7	-
When Willie Comes Marching Home (20th-Fox)	7	7	34	9	-
Whirlpool (20th-Fox)	-	-	-	2	6
†Winchester 73 (U.I.)	-	6	-	-	-
Woman in Hiding (U.I.)	-	-	1	4	1
Woman of Distinction, A (Col.)	-	3	12	57	10
Woman on Pier 13 (RKO Radio)	-	1	1	4	2
Yellow Cab Man, The (MGM)	2	11	54	78	2
Young Man With a Horn (W.B.)	1	3	14	99	25

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

"The Baltimore Plan" Is For Your Benefit

ADD to "101 Ways to Build P. R.," which is currently a feature in the Round Table, the recently publicized "Baltimore plan" whereby school pupils are taught what makes a theatre tick. It was reported in the news columns of the HERALD in the issue of July 1st. We urge you to take advantage of the suggestion.

Leon B. Black, general manager, and Edward A. Kimpel, Jr., theatre executive of the Rome circuit, in Baltimore, are jointly credited with the scheme to obtain the co-operation of local school authorities, and the sponsorship of local Coca-Cola bottling plants, to conduct tours of theatres by sixth-grade students, as part of an educational program to teach them something of the part which motion pictures play in their own community life.

School is out at the moment, for the two or three month summer vacation, but such a plan can start rolling, in the fall, for any manager, anywhere, who wants to put it in motion. And it will build public relations and create new patronage for the theatre. Furthermore, it will reduce juvenile delinquency and criticism of films, generally, by a constructive sales approach.

Parents can be interested, through their offspring, in methods to dignify the theatre and its attractions, and to lift these out of the conventional "picture show" status. School authorities may be themselves sold by an educational program directed at their pupils. We compliment the authors of "the Baltimore plan" for having established a precedent and set a good example.

Our British members have shown a similar use of school groups in their reports to the Round Table. They arrange for visits to the theatre in off-hours, and classes are taken "behind the scenes" and told of factual and business phases of motion pictures. One inspired British manager, some time ago, encouraged a manual training class to construct a scale model of a practical theatre, all built as an exhibit of their handiwork, and of theatre operation.

FOR YOUR RECORDS



Just in case you didn't know it, for we've never mentioned it here, although it is referred to in **BETTER THEATRES**, there is no book of theatre records that can compare with "Theatre Management Record and Annual Tax Register" — published by the Quigley Bookshop.

It sells for \$2 per copy, and costs substantially more than that to produce, so when the present supply is exhausted, the price is bound to go up, like the cost of all other good things. It is printed on fine quality ledger paper that isn't to be compared with the cheap stock ordinarily used. In fact, it is as good as any bookkeeping ledger money could buy.

It covers 52 weeks of operation, including all necessary facts and figures, tax collections and deposits, annual charges, equipment purchase records, film clearance charts, holiday and important date records, and it is bound in good quality fabricoid, with permanent ring binder, so that it opens flat. The record for any full week is visible without turning a page.

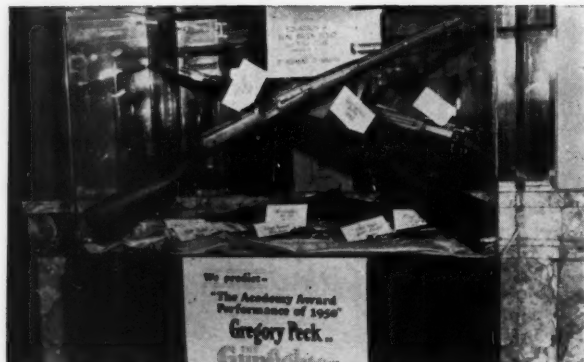
This is no ad. If you haven't a copy of this Quigley publication, you have missed a value that is properly yours to use and appreciate, as a member in good standing of the Managers' Round Table. All yours for two bucks.

Q Martin George Smith, past president of Allied States Association of Motion Picture Exhibitors, and for twenty-five years president of the Independent Theatre Owners of Ohio, was present in the Round Table offices this week, as a judge in the second quarter for the Quigley Awards competition. And we welcome him for a variety of good reasons. We have traveled the country with Martin Smith, as a guest at thirty or more national conventions of independent exhibitors, and we know him well. And now he knows more of how the Quigley Awards are governed, and what sort of contenders enter campaigns.

We liked his immediate inquiry—"Where are the independents?" And our fast answer, "That's why we're glad you're here—to take back word to independent exhibitors that they need incentive showmanship, just as much in small situations as in key cities." We believe that Martin Smith observed one fact, for sure—that certain managers work harder than others and that when showmanship is honestly applied, it produces results, for large and small alike.

Q Howard Dietz, than whom there is none more clever in the creative arts of showmanship, has a basic policy which is sometimes repeated by Metro-ites, past and present. He believes that "you can make a big one bigger, but you can't make a little one into a big one." Which explains in some degree why M-G-M seldom goes out to sell any but its top pictures on the mass premiere, saturation basis that is usual with other major companies. Loew's Theatres take over a responsibility of making the presence felt, in their trading areas, of pictures that don't get the hoopla treatment usually given by the distributor. We believe that it's worth it, generally speaking, to give every picture a good push. The picture that isn't worth selling, wasn't worth making in the first place. —Walter Brooks

Round Table In Pictures



Isabelle Austin, advertising and publicity director for the Roxy theatre, New York City, promoted a lobby display of fine guns as exploitation for "The Gunfighter"—something that can be done in almost any community.

A rocket ship *seven stories high*—the most colossal use of this super sign space on the corner of the Mayfair theatre, facing Broadway. It cost \$20,000—so you can't do it on your Main Street, but it's a proper flash.



Honor girls salute the flag at the opening of the Girl Scout picture, "Women of Tomorrow" at the new theatre in South Station Concourse, Boston.



Russ Bovim, manager of Loew's State theatre, St. Louis, shows Elizabeth Taylor's wedding gown, alongside a cut-out figure to advertise "Father of the Bride" (at left) and above, Sam Shubouf, manager of Loew's Ohio theatre, Cleveland, distributes 350 pieces of wedding cake, promoted from an eager sponsor in observance of the time-honored legend of "dreaming of your future mate."

PIERCE McCOY IS THE McCOY IN THE SECOND QUARTER

The honorable judges sweated through a hot day in New York and gave their all to examine campaigns from fifty finalists in the second quarter for the Quigley Awards. And, to the surprise of some of us who stood waiting, all three agreed on one winner, Pierce E. McCoy, manager of the Miller theatre, Augusta, Ga. To quote a majority of judicial opinion, "for his civic activities, for handling big and little pictures, without help from outside."

Runner-up, and ostensibly in the bracket of "small situations," is another Pearce—Parkhurst, that is, manager of the Lansing Drive-In theatre, Lansing, Mich. A slight debate ensued as to whether or not his was a small situation, but all had to agree that he was easily second in the race, that Lansing is not a very big city, and that a Drive-In qualifies automatically as a "small" situation. Pearce Parkhurst is outstanding in his exploitation of drive-in theatres.

Big Time Represented

There were some big-time operations in the running, in this quarter. Such past masters of showmanship as Jack Matlack, of the Broadway theatre, Portland, Oregon, and Ivan Ackery, of the Orpheum theatre, Vancouver, and his neighbor, Charlie Doctor, of the Capitol theatre, Vancouver. And there were double entries, matched across town with the 20th Century-Fox "Mother Didn't Tell Me" contest, to be decided next week. But the judges stuck to their ballot forms, and we have the two top winners, above, plus these seven who are entitled to the Scroll of Honor:

Ivan Ackery, Orpheum theatre, Vancouver, Canada.
John Di Benedetto, Loew's Broad, Columbus, Ohio.
Charles Doctor, Capitol theatre, Vancouver, Canada.
J. P. Harrison, Campus theatre, Denton, Texas.
E. A. Mackenna, Joy theatre, New Orleans, La.
Jack Matlack, Broadway theatre, Portland, Oregon.
Max Mink, Palace theatre, Cleveland, Ohio.

Among British contenders, there was a close margin between two who are well known to Round Table members. Miss Lily Watt, manager of the Odeon theatre, Coatsworth, Scotland, was declared the winner over Harry Pease, manager of the Odeon theatre, West Hartlepool, for one reason only. Both entered their campaigns on "Jolson Sings Again," but Harry is no longer a manager. He has won his promotion as an exploiter for 20th Century-Fox in northern England and Scotland, so we bow to Miss Lily Watt as top showman.



Struggling manfully with fifty competitive entries for the Quigley Awards, on a hot day in Rockefeller Center, were these three judges: Montague Salmon, managing director of the Rivoli theatre on Broadway, at left; Martin G. Smith, president of Independent Theatre Owners of Ohio and partner in Smith & Beldier Theatres, operating seven houses in Toledo, Ohio, center; and Leon Brandt, co-director of advertising and publicity for Eagle Lion Classics in New York. We are grateful to them for a conscientious job well done, in the face of certain difficulties and the pressure of their business affairs.

2nd Quarter Citation Winners

JIM BARNES
Warner
Huntington Pk., Cal.
E. A. BOCK
Grand, Cincinnati, O.
RUSSELL A. BOVIM
State, St. Louis, Mo.
JOSEPH BOYLE
Poli, Norwich, Conn.
ERVIN J. CLUMB
Towne, Milwaukee
S. CONSTANTINE
Downer, Milwaukee
TIFF COOK
Capitol, Toronto, Can.
CARROLL CRIST
Colonial, Dayton, O.
HELEN DAVEY
Strand, Waterloo, Ia.
FRANCIS C. GILLON
Paramount
Cedar Rapids, Ia.
SOL GORDON
Wisconsin
Milwaukee, Wis.

PAUL GOTTLIEB
Garfield
Milwaukee, Wis.
JOHN HARRISON
Lyric, Waycross, Ga.
W. T. HASTINGS
Orpheum, Denver, Col.
W. D. KEEFE
Orpheum, Utica, N. Y.
LEON KELMER
Albee, Brooklyn
J. E. JONES
Palace, Cincinnati, O.
B. KELLNHAUSER
Lloyd
Menominee, Mich.
DELMO LARISON
Fifth Avenue
Seattle, Wash.
THOS. LEONARD
State
Rhineland, Wis.
ABE LUDACER
Valentine, Toledo, O.
HAROLD LYON
Des Moines
Des Moines, Ia.

S. R. McMANUS
Odeon
Ft. William, Can.
MURT MAKINS
Admiral
Bremerton, Wash.
TOM MARTIN
State, Minneapolis
H. F. MATTHEWS
Centre, Ontario, Can.
J. H. MILLSPAUGH
Gillioz
Springfield, Ill.
STAN MOYLE
Rapids
Rock Rapids, Ia.
GEORGE PETERS
Loew's, Richmond, Va.
LESTER POLLOCK
Loew's, Rochester
MORRIS ROCHELLE
Strand
Far Rockaway, N. Y.
GOODIE SABLE
Keith, Dayton, O.
G. C. SARVIS
Library, Warren, Pa.

HARRY SCHREIBER
Palace, Columbus, O.
DON SHANE
Paramount
Omaha, Neb.
DELMAR SHERRILL
Playhouse
Statesville, N. C.
CHARLES M. SNYDER
Rialto, Denison, Tex.
W. J. SOUTTAR
Lincoln
Springfield, Ill.
BOYD SPARROW
Warfield
San Francisco, Cal.
RALPH L. TULLY
State
Portland, Me.
CECIL VOGEL
Palace, Memphis, Tenn.
HARRY A. WIENER
Eckel, Syracuse
ARMIN WIRTH
Elroy, Elroy, Wis.
R. S. WOODWARD
Kayton, Franklin, Pa.

Fox Contest Campaigns Entered

Ivan Ackery, manager of the Orpheum theatre, Vancouver, B. C., is prominent among contenders in the 20th Century-Fox contest on "Mother Didn't Tell Me," whose entries are also included in the second quarter for the Quigley Awards. As this is written, neither group of judges have seen the campaigns, but before you read this story, both contests will be completed. Ackery matches his "Father" campaign which won the previous Fox contest, with another for "Mother" that contains 66 ingenious and usable stunts. A "talent quest" and photographic tieup are notable examples of local cooperation and sponsorship.

Small Town Contenders

Two Pennsylvanians submit campaigns, Raywood, Manager of the Kayton theatre, Franklin, Pa., and Miss May F. Quirk, manager of the Victoria theatre, Mt. Carmel, Pa., which are interesting to us, because we know Pennsylvania situations at first hand. Ray used a catchy teaser ad campaign and obtained good window displays, with a "peek box" in the lobby to reveal what "Mother Didn't Tell Me." May had phenomenal co-operative newspaper advertising pages in the *Mount Carmel Item* which must have caused a local sensation. Her window displays were also very well planned.

A small town campaign from Armin Wirth, manager of the Elroy theatre, Elroy, Wisconsin, attracts our favorable comment, for its unusually fine showmanship for a theatre with 490 seats in a town of 1850 population. He launched his campaign with classified ads, sure to get local attention and then used a co-op page in which lucky names were hidden. Thomas Leonard, manager of the State theatre, Rhinelander, Wisconsin, proved that another Badger State showman functioned with a high degree of showmanship in his town of 8,000 population. He used several examples of inexpensive street ballyhoo and featured a postcard limerick contest, along with good window displays, and both radio and newspaper tieups.

One Can Be "Too Fancy"

Interesting, and perhaps the most imaginative of these "Mother" campaigns, comes from J. P. Harrison, manager of the Campus theatre, Denton, Texas. We can credit him with the most unusual showmanship displayed in any of the campaigns entered, but we wish that he had skipped the extra-decorative touches in the presentation of his book. Under Quigley Awards rules, such costly and "gingerbread" decorations are not encouraged, and through the years of the Quigley competition, no campaign with ornamentation to influence the judges has ever won top honors. It's showmanship at the point of sale, and not salesmanship at the judging table, that counts most.—W. B.

British Manager Conducts Interesting Promotion

L. H. T. Hodson, manager of the Majestic cinema, South Woodford, England, conducted what he termed "Operation Majestic" as exploitation for "Chain Lightning." A troop of eleven Air Cadets, boys in their teens, were flown to a point 120 miles from the theatre and released with total assets amounting to a "bob" in cash and a box of sandwiches, with the assignment to get back to the Majestic theatre under their own power, in the shortest possible time. The winner, a lad of seventeen, managed the trip in four hours, with his 6-pence, and the sandwiches intact. Three others were close runners-up. There were four check points which had to be covered enroute, and bulletins were issued at the theatre on the status of the race.

Small Town Gets Big General Mills Co-Op

Stan Moyle, manager of the Rapids theatre, Rock Rapids, Iowa, encloses with his campaign book in the second quarter for the Quigley Awards, the information as to how he obtained cooperation of General Mills, a national organization, and the personal appearance of their (probably radio) Quiz personality, "Prof. Mark Question," on stage at the Rapids theatre, plus a full-page co-op newspaper page in the *Lyon County Reporter*. It is obvious that the General Mills people went through with this, as a benefit for their local dealers, and as a prime Saturday attraction for the theatre. As Stan says, "this could be one of those things that brings life into theatres that need innovations," and he remarks that Coca-Cola is also interested in a similar promotion.

Library, Pa., Has A Book

Among entries in the second quarter for the Quigley Awards which somehow escaped the eagle eye of this writer until the day of judgment, was the excellent campaign submitted by G. C. Servis, manager of the Library theatre, Warren, Pa., who has been a Round Table member for around eighteen years. Glad to renew an old acquaintance and to note details of good showmanship. It's a Warner's house, which means sustained personal effort in the field.

We've been in Warren, maybe thirty years ago and a few times since, and we know about what kind of a town it is. So we can visualize the activity which this campaign book represents. There's an interesting variation of style, ranging from the handling of "Lost Boundaries" with the local clergy as participants to a continued campaign in newspapers and on the menu cards of local restaurants. There's a co-operative campaign sponsored by the Warren *Times-Mirror* which indicates plenty of free space and merchant co-operation.

Libby Baby Food Tieup On "Cheaper By Dozen"

James Carey, manager of Loew's theatre, Evansville, Ind., is another who has accomplished an effective tieup with Libby's Baby Foods in the promotion of "Cheaper by the Dozen." The Libby people have been very cooperative in offering advertising and other tie-ins for their line of baby foods in connection with the showing of the 20th Century-Fox picture. Stores display life-size cut-outs of film stars, and refer to picture title in their retail advertising.



Lou Cohen, manager of Loew's Poli theatre, Hartford, congratulates the winner in his contest to discover "Miss Hartford of 1950" while Allen Widem, correspondent for the *Herald in Connecticut*, makes a news note of the occasion. In the background are Fred Greenway, manager of Loew's Poli Palace, Norman Levinson, assistant manager of Loew's Poli, and Maurice Shulman, partner in Shulman theatres, Hartford.

Francis Sells 'Francis' In Cedar Rapids

Francis C. Gillon, manager of the Paramount theatre, Cedar Rapids, Iowa, has submitted one of the most amusing campaigns yet to be received on "Francis"—the Universal picture. First he sent a series of six postcards to every "Francis" or "Frances" (fem.) in the phone book, signed "Francis" —meaning himself, and with regard to "Francis"—the mule. The accumulative value of this sort of teaser campaign must have covered the territory.

Among the cute tricks employed was a silhouette of three pairs of legs, a girl's, a GI's and a mule's, with the caption "Which one is Francis?" and the news that "the laffs start Tuesday!" There was also a comedy mule street ballyhoo, with appropriate costume, containing two over-worked ushers. Across the proscenium opening of his stage at the Paramount were the enlarged, standing letters, "You'll know which one is 'Francis' on Tuesday"—thus tying in the campaign with the audience in the theatre in advance of playdates.

Francis—Gillon, we mean—also displays his "Movie Star Picture Club" idea which is a bid for kiddie show business along new lines. Organized within the Saturday afternoon matinee audience, it offers star photos and builds a birthday book. Extra treats for members and glamour derived from picture stars, makes the "club" idea a double attraction in addition to the current program.

"Square Dance Katy" In Utah Drive-In Theatres

Monogram's "Square Dance Katy" was launched in the Auditorium, Airport and Hyland drive-in theatres in Salt Lake City, and the Geneva drive-in at Orem, Utah, with the benefit of proclamation by the Mayor of Salt Lake City, who announced "Square Dance Month" as an official designation for June. Both Salt Lake papers carried large cooperative ads, and a five-week radio tie-up was effected over station KDYL-TB. Popularity of square dancing in early evening is growing among drive-in audiences.

Steve McManus Reports On "A Grand Picture"

Steve McManus, manager of the Odeon theatre, Fort William, Ontario, reports his success with "Cinderella" which he describes as in the headline above. Good use of pressbook ad mats, and window displays around town, are shown in his campaign book. An interesting note was a "good-bye" ad, on the last day of the engagement, with guest tickets for 150 orphans at the last show. Lobby display of "Cinderella" dolls helped to cinch cooperative ads with local department store.

Selling Approach

MY FRIEND IRMA GOES WEST—Paramount Pictures. Here's Irma and her friends driving the West wild in their newest, funniest hit. Hot weather screen fare and good for business at the point of sale. You can promise your patrons they'll laugh and relax with Irma. Marie Wilson, as "Irma" and two good-looking, Diana Lynn and Corinne Calvet, ably assisted by three funny men. 24-sheet is made to order for lobby and marquee cut-outs, which will sell "Irma" in costume. Look for yourself, and at the 6-sheet, too. There's a herald, not shown in the pressbook, but you can use Mat No. 602 to carry out the advertising theme recommended for this broad comedy. "Irma's" the broad. Newspaper ad mats repeat the same theme in various sizes for all purposes. Two good sets of advance teasers, all in 2-column width, will give you plenty of small ads. Audiences like "Irma" on the screen and as a radio show, so capitalize this build-up. There are three "TV" trailers, free for the asking, in addition to regular trailers from National Screen. Also a free radio spot recording and chatter script, for local disc jockeys, to build music promotions. Contests to devise quaint remarks, for which "Irma" is famous, have been successfully used for previous "Irma" releases. "Booby Hatch" stunt is suggested in pressbook, also Indian sign ballyhoo, and "Nut Give-away" which sound appropriate. A "gag" character board will also point up the zany comedy packed in this hilarious film. "Wanted" posters and directional arrows will convey the title, "My Friend Irma Goes West," and tie in with others of the series. Current advertising says "Irma figures big"—and we predict father will bring the kids to the movies this time.

ANNIE GET YOUR GUN—Metro-Goldwyn-Mayer. In Color By Technicolor. At last on the screen. Biggest musical under the sun. Ten Irving Berlin song hits. Color and spectacle never before equalled. Metro brings you a picture to prove that "Movies Are Better Than Ever." It's difficult to review this pressbook without also reviewing the picture, for both are spectacular. Spend an hour with the pressbook yourself and see the film before you play it. 24-sheet and other posters are up to previous highs. There is a super herald which keys your campaign in any size situation. Lots of publicity mats and stories to sell a truly great stage play portrayed with a better-than-Broadway cast. Such a variety of newspaper ad mats that you can spread yourself in new dimensions. Look at Mat No. 806, which is a full half newspaper page and try to figure out how you can use it, with a sponsoring group of cooperative advertisers. It's breathtaking. There are lots of smaller sizes, some too crowded with type, but in circus style. This film must be sold like a circus coming to town. It is a circus for any showman. Look over the pressbook pages on "How To Sell the *Bigness* of Annie." Tell your Betty Hutton fans they've never known the girl before. The music alone would sell "Annie" if there were not a dozen other reasons. MGM Records will give you an additional push. Since this is the original "shootin'" picture, you'll find plenty of shooting tieups. Cooperative ad pages should outdo anything you've ever used. Look up that "Mobo" broncho tieup with department stores. Coloring contests and circus stunts will please the kids. Teaser ads will convince adults this is "Doing What Comes Natur'ly."

Pioneer Theatres Salute Better Movies Program

Don J. Smith writes from the office of Pioneer Theatres Corporation, Carroll, Iowa, enclosing a full page advertisement which has been placed by the circuit's theatre in Spencer, Iowa, and is typical of copy running in other towns where the Minnesota organization has theatres. Pressbook mats are combined in the Spencer advertisement to salute coming attractions with the slogan, "Movies Are Better Than Ever." Pioneer's head office is St. Louis Park, Minn., controls eleven houses in as many Iowa towns.

OUTDOOR
REFRESHMENT
CONCESSIONAIRES
FROM COAST TO COAST
OVER 1/4 CENTURY

NOW SPECIALIZING
IN REFRESHMENT
SERVICE FOR
DRIVE-IN THEATRES

SPORTSERVICE Corp. JACOBS BROS.
703 MAIN ST. • BUFFALO, N. Y. • WA. 2506

Free Cigars for Father

Jim Doran, student assistant manager at Loew's Poli theatre, Hartford, promoted 100 cigars from a nearby dealer as gifts to first 100 fathers in line, on "Father's Day."

FOR 31 YEARS THE LEADERS
in the
SPECIAL TRAILER
FIELD

GUARANTEED QUALITY
GOOD SHOWMANSHIP
P. D. Q. SERVICE

SEND YOUR
NEXT ORDER TO

FILMACK

CHICAGO-1327 S. Wabash Ave.
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CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



USED EQUIPMENT

STAR! WHERE YOUR MONEY BUYS MORE! Brenkert Enarc lamphouses, rebuilt, \$425 pair; RCA PG-201 16mm. Sound Projectors, \$199.50 special; Gold Seal 2 unit electric ticket machines, rebuilt, \$125; 3 unit, \$142.50. What do you need? STAR CINEMA SUPPLY CO., 441 W. 50th St., New York 19.

FOR SALE: SIMPLEX 35MM PROJECTOR WITH R.C.A. soundhead equipped with synchronous interlock for projection of work prints. 4000 foot magazines. Magnarc with A.C. and D.C. rectifiers. 10-watt Amplifier with console speaker. 2 speed Phono. AM-FM Radio Tuner, Mixing Panel, Monitor Speaker and remote volume control. Also 21 theatre seats. BOX 2467, MOTION PICTURE HERALD.

BE WARY—BEWARE WHEN BUYING REBUILT equipments. Get it from established reliable source. Our record—24 years! square dealing—speaks for itself. Holmes Educators, \$350; Simplex Acme, \$795; Simplex SP or Standard, \$995—all dual equipments with 2,000 magazines, lenses, amplifier, speaker, etc. Super Simplex Heads, \$895 pair. All available on Time Payments. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

WANTED: THEATRE TO LEASE IN EAST. BOX 2463, MOTION PICTURE HERALD.

THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

A BARGAIN IN AN ESTABLISHED THEATRE of 500 seats. Good equipment. In town of 60,000 near Indianapolis, Ind. \$8,500 in payments to responsible party. BOX 2461, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

HALLEN SYNCHRONOUS MAGNETIC FILM recorders \$895 to \$1,850 FOB. Colortran lighting equipment, 750, 2000, and 5000 watt units available. Arriflex headquarters, sales and repair. Camart Optical Effects unit with four surface prism \$99.75 plus excise. All 16-35mm. motion picture production equipment bought, sold, and rented. THE CAMERA MART, INC., 70 West 45th St., New York.

CINEFLEX 35MM NEWSREEL CAMERA. 24V motor, 3 lenses, magazines, tripod, \$1,500 originally, \$495; Eyemo 35 mm Spider turret Cameras, less lenses, \$495; Wall 35mm Movietone single system sound Camera, 3 lenses, battery motor, magazines, ballhead tripod, amplification, \$7,000 originally, \$3,495; Auricon Pro 16mm outfit, powerpack, \$2,000 originally, \$1,495; Ultra 24" Sunspots 5000W on stands, \$250 value, \$77.50; Creco 5000W Senior 15" Fresnel Spots, \$127.50; Houston neg./pos. Processor Model 9, \$1,195; new Bridgmatric Developers, combinations 16/35mm, \$1,835; Cinephon 35mm Newsreel Camera, motor, 4 lenses, \$795; Eyemo newsreel Cameras less lens, \$75; Rotary Stabilizer Film Phonographs, \$395; MR 18" Microphone Boom with dolly, \$395. Send for catalog Sturelab and Supplement. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

60 AMPERE RECTIFIERS \$195 PAIR; CURTAIN Controls \$79.50 complete; Blowers from \$79.50; Rectifier Bulbs, first quality \$4.75; Reel Alarms \$4.45. STAR CINEMA SUPPLY CO., 441 W. 50th St., New York 19.

SELLING THESE AT DEALERS' COST! NEW Booth Equipments for theatres, \$2,950; for drive-ins, \$3,950; actually 1/2 off market price! Special: New latest Morelite Monarc 70 ampere lamps with 14" reflectors, \$695 pair. 75 amp. 220V 3 PH Rectifiers, \$197.50 each. Time Deals and Trades, too! Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GRIME DOESN'T PAY! REPLACE YOUR OLD, discolored screen with Super Flexstone, plastic, washable, flameproofed and fungusproofed, 42 1/2 sq. ft.; Voco crystal beaded, 48 1/2 sq. ft. Get 25% more light with Kollmorgen Snaplite coated lenses from \$100 pair (liberal trade-ins). Replace old lamphouse reflectors, all sizes available, 20% off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS. photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

DRIVE-IN EQUIPMENT

IN-CAR SPEAKERS \$13.50 SET; COMPLETE drive-in equipment up to 400 cars, \$1525; 80 ampere rectifiers, new \$385 pair. STAR CINEMA SUPPLY CO., 441 W. 50th St., New York 19.

IT'S LATER THAN YOU THINK! ORDER equipment now to open this season. Standard and Super Simplex, Motiograph, DeVry, Superior, Weber, available for 200 to 1,000 cars from \$1,595. Easy Payment Plan, S. O. S. Co-op Speakers, \$16 pair, including junction box. Buy sample pair and compare. Telesale 14-2 underground cable, \$47.13M; Masonite Marquee Letters, 35¢ up. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

THE HEAT'S ON. ORDER AIR COOLING Equipment now! Exhaust Fans: 10", \$10.78; 12", \$13.75; 16", \$18.75. Special! Complete 11,000 cfm Evaporative Cooler, \$595. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS PROVEN THE MOST SUCCESSFUL method of attracting the 'small fry' to their Saturday matinees. Always large variety and latest popular titles. Sold on all newsstands at 10¢; \$22.50 per 1000. F.O.B. New York City. DUMONT SALES, 15 Park Row, New York City.

COMIC BOOKS AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412 1/2 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS —2 colors—\$3.00 per thousand. PREMIUM PRODUCTS, 339 West 44th St., New York 18, N. Y.

BUILD YOUR ATTENDANCE WITH RED HOT premiums! Comic Books, printed in 4 colors, 18 assorted titles, \$14.95 per thousand. Giant 4 feet balloons \$3.75 per hundred, \$35 per thousand. Big coloring books, assorted titles, \$3.75 per hundred, \$35 per thousand. Beautiful plastic aprons \$18.50 per hundred. POST-ALL SALES CO., Department T-9026, Washington 13, D. C.

SEATING

COMPLETE SEATING SERVICE, SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

CHAIR-ITY BEGINS AT S. O. S. WE GOT thousands of chair bargains—practically giving 'em away. Send for Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1950-51 edition ready soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Screen, Television Directors Plan New York Public Forum

To publicize New York as America's "video production center," the Screen Directors Guild and the Radio Television Directors Guild will combine in a forum in that city during September. It may, its sponsors hope, become an annual event. The time and location of the forum, at which the public would see and discuss television and film techniques, will be announced shortly.

A joint statement said: "We are in a new era of low budget production and are

faced with the necessity of keeping our standards high without the large amounts of money with which the movies have been blessed via the box office. This we feel can be achieved, especially if we take the public into our confidence and show them the inner workings of our profession."


"Ocean Drive" Dated

Columbia Pictures' "711 Ocean Drive" will have its New York premiere at the Paramount theatre July 19, the company announces. The film, which deals with an expose of a huge gambling syndicate, stars Edmund O'Brien and Joanne Dru.

"Broken Arrow" Screenings Stress Better Films

Twentieth Century Fox's "Broken Arrow" is being placed before the Northwest public indirectly, by means of screenings to public opinion leaders before actual picture engagements. Screenings have been and were to be held in Minneapolis and Redwood Falls; Huron, S. D.; Jamestown, N. D.; Minot, N. D.; Chippewa Falls, Wis.; Brainerd and Crookston. At such screenings, a speaker on why "movies are better than ever" is M. A. Levy, the company's Minneapolis branch manager.

THEATRE **SALES**



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THE BIG SCENE

The all-satisfying big scene in an exhibitor's week is the moment you figure your net profit. No matter what that net is now, you can increase it by selling Coca-Cola in your house. A wide choice of bottle vending equipment enables you to make money automatically from a few square feet of space. For all the details, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

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5. Candy	4. Popping Oil
7. Cigarettes	6. Drink Dispensers — Manual
9. Coffee	8. Popcorn Machines
11. Cookies	10. Popcorn Scoops
13. Corn Twisters	12. Vending Carts
15. Frozen Custard	14. Popcorn Boxes
17. Gum	16. Trailer Stands
19. Ice Cream	Vending Machines For:
21. Novelties	18. Biscuits
23. Nuts	20. Candy
25. Popcorn	22. Coffee
27. Potato Chips	24. Soft Drinks
29. Pretzels	26. Gum
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33. Soft Drinks — Bottle	30. Nuts
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For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

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BUTTER DISPENSERS

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Supurdisplay Inc., 233 East Erie St., Milwaukee, Wisc.

CANDY

Henry Heide, Inc., 313 Hudson Street, New York City.
Lamont, Corliss & Co., 60 Hudson St., New York City.
Rockwood & Co., 88 Washington Avenue, Brooklyn 5, N. Y.
Switzer's Licorice Company, 612 No. First Street, St. Louis 2, Mo.

CANDY NOVELTIES

The Prestaloy Company, 45 Harrison St., New Rochelle, N. Y.

ICE CREAM FREEZER

General Equipment Sales, Inc., 824 South West Street, Indianapolis, Indiana.

POPCORN MACHINES

C. Cretors & Co., 606 W. Cermak Road, Chicago 16, Ill.
Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Mo.

POPPING OIL

The Best Foods, Inc., 1 East 43rd Street, New York 17.
C. F. Simonin's Sons, Inc., 2550 E. Tioga St., Philadelphia, Pa.

SOFT DRINKS

The Coca-Cola Company, 515 Madison Avenue, New York City.
Canada Dry Ginger Ale, Inc., 100 Park Ave., New York City.

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NEW YORK 20. N. Y.**

FIRST CLASS
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NEW YORK, N. Y.



Ice Cream Builds as Theatres' Profit Item

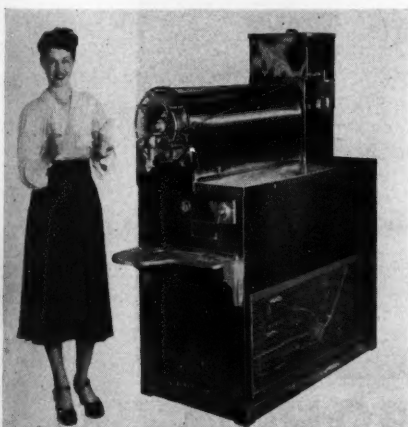
IN THE PAST few years there has been a perceptible trend toward increasing grosses from ice cream sales. This year,



the story is no different, and with the plus factor of the recently-developed "soft" ice cream, the indications are that 1950 will prove a record year as far as grosses from ice cream sales at theatres are concerned.

This is the optimistic information gleaned from a number of surveys made through the

country, especially in the operation of film houses. Most of the reports are in agreement on one thing: soft ice cream is daily proving to be more and more profitable. For example, according to a study made by the General Equipment Sales, Inc., manufacturers of the Sani-Serve soft ice cream freezers, drive-in theatres sell more of this product in relation to attendance, than indoor houses; yet about one-



This is the Sani-Serv freezer for the continuous manufacture of soft ice cream. It is manufactured by the General Equipment Sales, Inc., and is claimed to be instrumental in bringing added profits to operators.

third of refreshment booth revenues come from soft ice cream sales indoors.

The facts, according to this survey, are that "ice cream sales are consistently going up". These facts are good news to indoor and outdoor theatre operators, what with increased film rentals, lower grosses and the exhibitors trying to find a way to make extra profits.

It has been stressed that like every other commodity which depends on sales through reaching the average American family, the dealers in both soft and other ice creams must plan effective promotion and merchandising to give it universal family acceptance. In the case of theatres, slides are available showing the whole family enjoying this delicacy. Other slides indicating the tasteful delight and healthfulness of the product can also be had. In addition, the giving away of free samples to the occupants of every 20th car, is a stunt that has proved most successful in many drive-in situations.

Some interesting information about soft ice cream operations comes from General Equipment. The company's report says: "Batch freezers have been common in all types of operations until recently—but newest in the freezer line is the continuous, direct draw freezer which features con-

tinuous operation and that, of course, means continuous profits". A study of some 500 such freezer installations, it is said, indicates that the unit usually paid for itself in less than a year's operation.

The reasons behind the contention that a continuous soft ice cream freezer is a "must" for drive-ins are as follows: the machine dispenses frozen delicacies such as sherbets, frosted malts, sundaes, etc., freezer-fresh at all times; the ice cream is served firm; the machine can be quickly installed for temporary or permanent operation; its maintenance cost is very low, and there is no space problem.

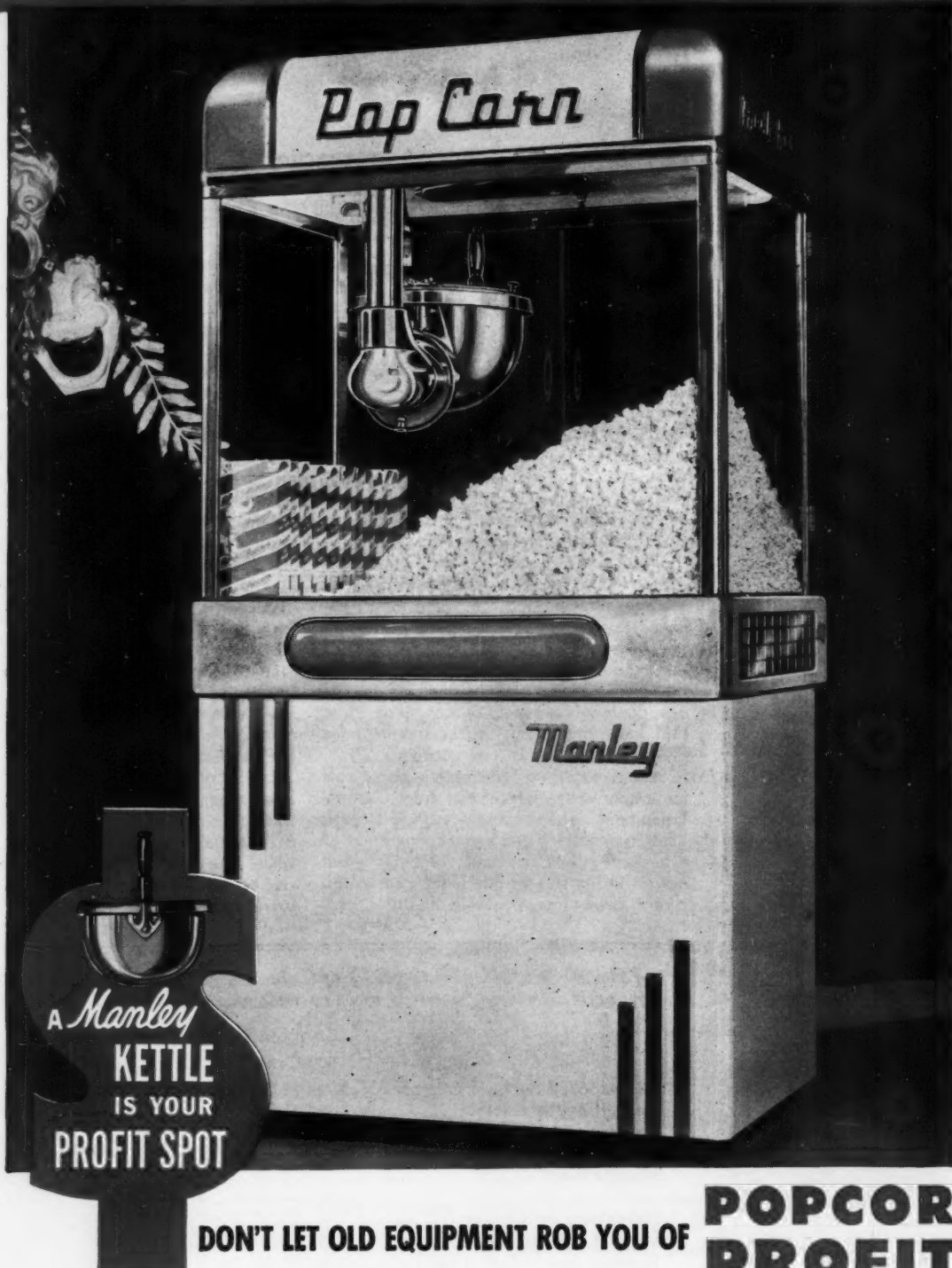
It is also stressed that the operation is "100 per cent" sanitary. The machine has "eye appeal," too, because of the streamlined design and stainless steel. Finally, "the continuous operation means quick turnover and always a reserve amount of ice cream ready for immediate use". The machine is available in two sizes—three H.P. and a two H.P. "junior model".

In the general ice cream picture, it has been reported that the gallonage recorded is quite significant. In an industry where a 2,000-gallon outlet is regarded as worthwhile, the many theatres that are producing several times that amount show up extremely well as natural sales points.

Following is a table showing the profits obtained in typical soft ice cream operations with continuous freezers in use. This table was prepared by General Equipment Sales, Inc.:

	1 600 Cans	2 800 Cans	3 1,000 Cans
Mix (supplied by local creamery) .. \$	9.00	\$ 9.00	\$ 9.00
Help (if any is needed)	1.50	1.50	1.50
Supplies (cones, etc.)	3.50	3.50	3.50
Light and power70	.70	.70
Miscellaneous	1.50	1.50	1.50
Estimated cost per can (10 gallons)	16.20	16.20	16.20
Sales at \$35 per can	21,000.00	28,000.00	35,000.00
Expenses (not including rent)	9,720.00	12,960.00	16,200.00
Net profit, less rent	\$11,280.00	\$15,040.00	\$19,000.00

GREATEST MANLEY OF ALL



Pop Corn

Manley

A *Manley*
KETTLE
IS YOUR
PROFIT SPOT

DON'T LET OLD EQUIPMENT ROB YOU OF

**POPCORN
PROFITS**

...THE NEW ARISTOCRAT

NEW CASCADE KETTLE-- PROVED IN 1000-HOUR TEST

Yes, round-the-clock for 44 days the revolutionary Cascade Kettle continuously popped ton after ton of corn. Yet it was trouble-free after this most gruelling of tests . . . Success secret is its rugged design and fine workmanship. The Cascade Kettle's direct, bevel-gear drive and its new principle of electrical contact permit 360° rotation of kettle without severing any connections . . . A 12-oz. kettle is standard equipment. Available for rushes is the interchangeable 16-oz. kettle.

WASTE ELIMINATED BY IMPROVED METERED SEASONING

The seasoning system on the new Manley Aristocrat meters liquified, preheated seasoning to the kettle in the exact amount needed. No wasting of this liquid gold which costs more than corn . . . And the system is automatic—no spilling to soil machine, carpets, or uniforms.

NEW MANLEY ARISTOCRAT HAS MANY "FIRSTS"

Ever since Manley took popcorn off street corners and put it into theater lobbies 25 years ago, there has been a continuing series of Manley "firsts", and you'll find many more "firsts" in the new Manley Aristocrat.

FIRST IN PROFITS —20-40% greater volume of fluffier, tastier popcorn . . . Greater profits is the Aristocrat's challenge to the field.

FIRST IN EYE-APPEAL —Your new Manley Aristocrat *stops* people with new light, color, and action in its design.

FIRST IN WORKABILITY —Operator need not take a single step to operate machine, wait on customers . . . Aristocrat occupies floor space only 3' wide, 2' deep.

Manley

THE BIGGEST NAME IN POPCORN

Sales and Service Offices in 27 Cities

Consult Your Phone Book



FILL OUT AND MAIL THIS COUPON

Manley, Inc., Dept. MPH 7-15-50
1920 Wyandotte St., Kansas City 8, Mo.

I would like to have more information on the new Manley Aristocrat. Please have a Manley man call and bring your booklet, "How to Make Big Profits from Popcorn".

Your Name.....

Business.....

Address.....

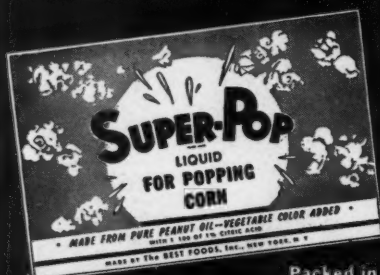
Best Time to Call.....

COPYRIGHT 1950, MANLEY, INC.

DEPENDABLE PERFORMANCE IN POPPING OILS



Packed in
50-lb. pails and drums

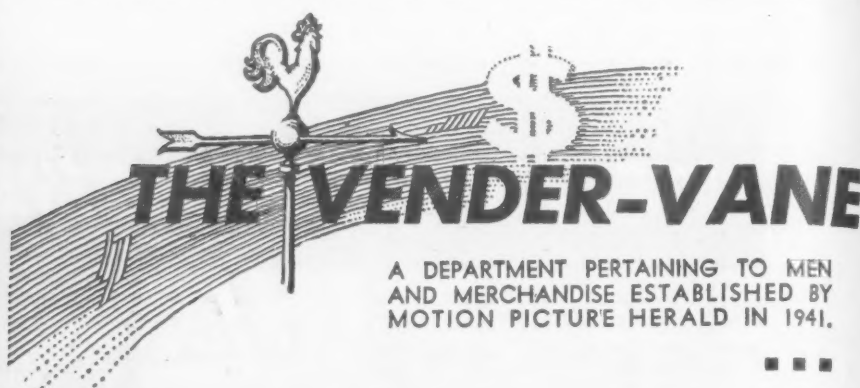


Packed in
38-lb. pails and drums

MADE BY ONE OF
AMERICA'S LARGEST
REFINERS



The BEST FOODS, Inc.
1 East 43rd Street
New York 17, New York



SOFT DRINK FIRMS INCREASE ADS

SEVEN SOFT DRINK COMPANIES invested more than \$100,000 each during 1949 in newspaper advertising, and two of them spent more than \$1,000,000 in this medium, according to figures released by the Bureau of Advertising in New York. Following are company by company expenditures: Coca-Cola, \$1,782,044; Pepsi-Cola, \$1,095,708; Seven-Up, \$633,706; Canada Dry, \$531,829; Tru-Ade, \$113,283; Cliquot Club, \$105,350; Orange-Crush, \$104,693; Hoffman, \$88,945; Dr. Pepper, \$83,634; Nehi, \$71,724; White Rock, \$75,148; Squirt, \$40,886, and Grapette, \$40,626.

THE AMERICAN BOTTLERS of Carbonated Beverages is leading the soft drink industry in its campaign to disprove and discredit "malicious propaganda" and the so-called harmful effects of soft drinks. The campaign started June 30 with the association expending its efforts to get "more accurate" information to medical men. Stories on soft drinks, of a beneficial nature, have already appeared in nine publications.

UNIT SALES of Canada Dry Ginger Ale, Inc., have moved upward since the company increased prices early this year, according to company officials. Both sales and earnings are reported ahead of what they were last year at the same time. It is understood that the company plans to concentrate on expanding sales in its present 102 plants, rather than increasing the number of franchises. Canada Dry marked up its price from \$1.25 to \$1.45 per case of quart bottles in January, and since has boosted its price from 80 cents to 96 cents per case of seven ounce bottles.

PETER PAUL, INC., has purchased a 14½-acre site at La Grange Park, Ill., near Chicago, for the purpose of building a \$3,000,000 candy factory. Construction of the 218,000 square foot building is scheduled for early next year. Some 400 will be employed in the manufacture of Mounds and Almond

Joy bars. Expansion of facilities at the Naugatuck, Conn., home factory is expected to be completed by July 24, and production will be increased by 50 per cent.

EDWARD J. FLYNN, vice-president and general manager of the Cook Chocolate Company, Chicago, was to return to the U. S. on the *America* July 12 after a two-month business and pleasure trip in Europe. Mr. Flynn visited cocoa bean dealers and importers overseas as well as confectioners. He reports that more tons are being ground currently than ever before and that the supply is below the demand. Mr. Flynn visited Britain, Eire, Wales, Scotland, Sweden, Germany, Italy and Switzerland.

C. CRETORS & COMPANY of Chicago are celebrating their 65th anniversary as manufacturers of popcorn machine equipment.

VARNEY A. GRAVES has been elected president, and Roland F. Roche, vice-president in charge of advertising and sales for the Pepsi-Cola Metropolitan Bottling Company, Inc. The firm is a wholly owned subsidiary of the Pepsi-Cola Company, with bottling plants in Massachusetts, New York, New Jersey, Pennsylvania, Virginia and Tennessee.

RAYMOND W. ZIEGLER, vice-president in charge of marketing, has been named executive vice-president of the George Ziegler Co., Milwaukee candy manufacturers, by the board of directors, I. E. Ziegler, president, has announced. Mr. Ziegler is the son of the present president, and the great grandson of the founder of the company. He came to the firm a year ago after having worked with Armor & Co., Clinton Foods, Inc., and Corn Products Company. Mr. I. E. Ziegler said the board's action was prompted by the desire to increase the managerial functions of the concern by appointing a new, young chief executive.

GIVE YOUR CUP MACHINES—

**EXTRA
PULLING
POWER!**



The Canada Dry name attracts customers, sales, profits.
For 27 years, Canada Dry advertising has talked quality. For many
more years, Canada Dry products have *been* quality. That's
why so many people look for and recognize the name
Canada Dry. Make sure they find it
on your cup machines.



Canada Dry supplies you with these and many other popular flavors.

CANADA DRY GINGER ALE INCORPORATED, 100 PARK AVENUE, NEW YORK 17, N. Y.

Soft Drink Price Rise Reported

A survey of conditions in the soft drink industry last week indicated that manufacturers had begun increasing prices.

The report of the study, made by the *Wall Street Journal*, stated that "soft drink men are finally shooting holes in a target they've been firing at since soon after the war—the time-honored nickel price for a small bottle of their beverage." It was not stated how sales in theatres would be affected, but it was to be presumed that the prices would rise all along the line.

The Canada Dry plant at Poughkeepsie, N. Y., for example, has boosted its prices from 96 cents to \$1.28, wholesale, for a case of 24 seven-ounce bottles. This means that the retail price will be eight cents. The Hoffman Beverage Company at Newark, N. J., has increased its price for a case of 36 seven-ounce bottles from \$1.44 to \$1.68—indicating a seven-cent price for the retail customer. The prices on quart sizes have also risen accordingly.

One of the popular drinks is Seven-Up, bottled at Plainfield, N. J. In this instance there has been a mark-up of 10 cents—from 80 to 90 cents—for retailers only on the 24-bottle case of the seven-ounce size. The

prices in that area for the consumer already range from six to 10 cents.

Coca-Cola, still the most popular of all soft drinks, has not raised its prices for the retailers, many of whom have increased the price for individual bottles to as high as 10 cents to compensate for other increased expenses. Like many other manufacturers, the soft drink industry has felt the pinch of increasing costs for labor and other commodities necessary to carry on their operations. And most retailers have passed on the increased prices directly to the consumer.

There have been no reports forthcoming as yet on whether prices have been increased for syrup. Most theatre concessions do not sell bottled drinks.

Three Halifax Theatres Sell Magazines for Week

Three theatres at Halifax, N. S.—the Casino, Garrick and Oxford—entered the magazine business in a temporary way a few weeks ago. When a magazine ran a story on the city, the houses started to sell the publication at their refreshment counters. The sales continued for one week and were advertised in the newspapers and by special promotion.

Sales Meeting Set

A meeting of the Chase Candy Company's central district sales force, under the direction of William Kelly, district sales manager, was to be held at St. Joseph, Mo., July 8 and 9.

PEPPING UP CANDY STAND PURCHASES



FREE, FREE. . . The scene of a Saturday morning at the HiWay Theatre, York, Pa., managed by James A. Carey. Gifts are given to the youngsters at the Kiddy Show. The tie-in is with the local merchants, and the scene of presentation is the candy stand, where of course sales react happily to the showmen-inspired stimulant.

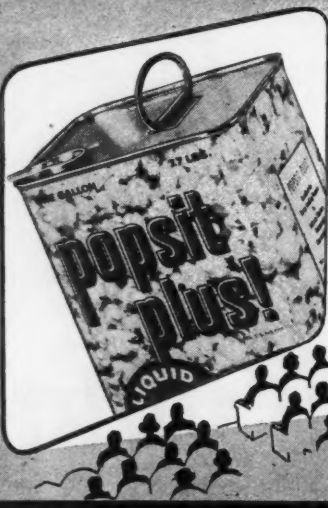
Canada Dry to Stress "Flavor" Promotion

A strong advertising campaign to emphasize its line of flavors will be started this summer, it has been announced by Canada Dry. The company indicated it would use national media to promote "the fruit, root and other flavored beverages which heretofore have taken second place behind Ginger Ale, Water Spur Cola and Hi Spot." The flavor line will be featured in a full-color page in *Life* July 17, and in *Parade* and *This Week* magazines, reaching 58 cities. Rounding out the campaign will be 24-sheet posters in 214 cities, car cards, window display pieces, stand and counter cards, radio spots, newspaper, and feature representation on Canada Dry's network television show, "Super Circus."

Canadian Circuit Adds To List of Bar Items

The Franklin and Herschorn circuit, operating seven houses in New Brunswick, has announced an increase in the number and variety of items available at its candy bars. For example, packaged bakery foods including biscuits recently have been added and a start has been made in the handling of chocolate covered ice cream bars. Automatic carbonated beverage machines have been installed. The bottled drink sales have shown a recent rise due to the elimination by the Government of the two-cent tax. All drinks are now five cents. Boxed chocolates, ranging in price up to \$1.25, are now available.

THEATRES FROM COAST-TO-COAST ARE STARRING



popsit plus!

the popping oil that keeps patrons coming back for more!

You can't miss with popcorn sales when Popsit Plus does the popping. Gives that famous butter-like flavor, color and aroma that guarantee return engagements. That's why . . .

IT'S AMERICA'S BEST SELLING POPPING OIL!

popsit plus!

Made by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa.

Convenient Warehouse Stocks and Distributors Coast to Coast

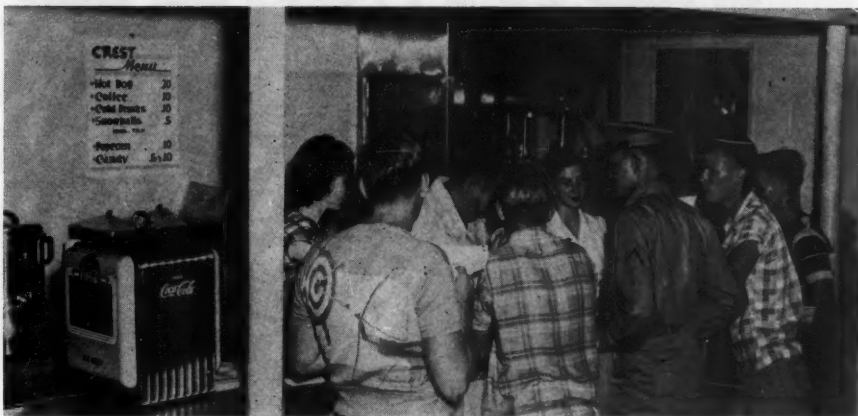
POPPING OIL SPECIALISTS TO THE NATION

Popcorners Meet Oct. 25

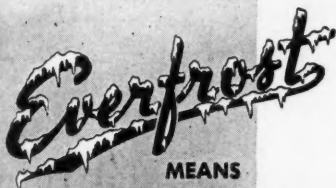
The sixth annual Popcorn Industries Convention and Exposition, sponsored by the National Association of Popcorn Manufacturers, will take place October 25, 26 and 27 at the Hotel Stevens in Chicago, it has been announced by Harry T. McNamara, of Blue Star Foods in Rockford, Ill., NAPM president.

Oliver Koeneman, vice-president of Old Vienna Products in St. Louis, Mo., and first president of the association, will be the general convention chairman. Inaugurating a new system of procedure, James A. Ryan, vice-president and sales director for C. F. Simonin's Sons in Philadelphia, has been appointed exposition chairman.

The delegates will discuss problems affecting the trade; listen to nationally prominent speakers; participate in panel discussions and popcorn clinics; and attend many events of a social nature.



Down in Leesburg, Florida, the MCM Theatres, a subsidiary of Martin Theatres, know their drive-in patrons want the inner comfort, and even, as witness at the right, bill popcorn along with a lights out warning and ticket office sign. The refreshment stand of the 320-car drive-in offers frankfurters, coffee, soda fountain drinks, "snow balls," popcorn, candy, cigarettes, and gum. Because the drive-in area is small, no attempt is made at car service. The circuit operates the stand.



good taste . . . in every way

- *In* BETTER STYLING TO
ATTRACT YOUR CUSTOMERS
- *In* BETTER DRINKS TO BRING
YOUR CUSTOMERS BACK

No matter how you look at it — it's the repeat business that builds up your profit factor. Every customer you serve from an Everfrost Soda Bar is bound to become a "regular" . . . to come back for the second and even the third drink.

There's a reason for it — the attractive styling of the Everfrost Soda Bar draws on your lobby traffic like a magnet. And once they've tried an Everfrost dispensed drink they'll be back again and again, for only with Everfrost do you get such sparkling, refreshing, perfectly chilled drinks.

You'll be surprised at the low cost of the new Everfrost Soda Bar. Write today for full information on how the Everfrost Soda Bar can increase your theatre concession sales.

ANDERSON & WAGNER INC.
8701 South Mettler Street • Los Angeles 3, Calif.

This Is The Film You'll Remember



FROM
ALL OVER
THE COUNTRY
COMES THE
ACCLAIM:

"Picture of the Month—one of
Hollywood's best." —*Redbook*

"Fine, fascinating picture."
—*Good Housekeeping*

"Will live as long as there is a Holly-
wood." —*Los Angeles Herald & Express*

"Has the impact of a 'Lost Week-
end'." —*Parents' Magazine*

"Highly unique." —*Look*

"At Academy Award time, Swanson
should be among top contenders."
—*Coronet*

"Most entertaining picture of the
year." —*Silver Screen*

"A hit." —*Newsweek*

"The most sensational thing on
sprockets!" —*Family Circle*

"It's a 'wow'!"
—*Denver Rocky Mountain News*

"One of the best pictures ever made."
—*Youngstown, Ohio, Vindicator*

"Creating a furor." —*Washington Star*

"Never heard such raves."
—*Morning Telegraph*

"Unusual film." —*N. Y. Times*

starring

WILLIAM HOLDEN • GLORIA SWANSON • ERICH VON STROHEIM

as Young Joe Gillis

as Norma Desmond

as Max von Mayerling

with NANCY OLSON • FRED CLARK • LLOYD GOUGH • JACK WEBB • and CECIL B. DeMILLE • HEDDA HOPPER • BUSTER KEATON
ANNA Q. NILSSON • H. B. WARNER • FRANKLYN FARNUM • Produced by CHARLES BRACKETT • Directed by BILLY WILDER

Written by Charles Brackett, Billy Wilder and D. M. Marshman, Jr.

The Product Digest.

Abbott & Costello in the Foreign Legion

Universal—Desert Frolics

In this latest Abbott and Costello frolic, Robert Arthur, the producer, and Charles Lamont, director, have been able to imbue the two principals and the overall effort with much of the spirit of horseplay that first made this team a top-ranking one in films.

The story is both light and trite, but that does not for a minute take away from the fact that Abbott, as the straight man, and Costello, carrying the comedy, can bring plenty of chuckles to theatre audiences providing they are given even a minimum of cooperation as far as script and direction are concerned. In this opus, they are given both. Exhibitors will be happy to know that they will be investing soundly if Abbott and Costello are at all popular in their situation; and the fans certainly will not be disappointed.

Here we have the team as a couple of wrestling promoters in Brooklyn, who have tied up with the "syndicate" in order to promote a human pachyderm known as Abdullah. The latter sours on the deal, runs out, and Abbott and Costello, to protect their own hides are off in search of him. First thing you know they have landed in Algiers, and second thing, they have been tricked into signing a five-year stretch in the Foreign Legion.

What follows is as corny and riotous a series of sequences as have ever been seen in the team's films. All this is complemented by what are probably the most outrageous puns ever invented by the human mind. It's broad, laughable comedy that will find ready reception with the Abbott and Costello addicts. Some of the spots are reminiscent of the duo's first hit—"Buck Privates"—but no matter; even with a switch the routines are still rib ticklers.

Not all of the picture has these belly-laugh moments; indeed, there are spots that drag somewhat, but this is probably a result of comparison with the funnier moments that preceded a somewhat slow sequence.

John Grant, Martin Ragaway and Leonard Stern have turned out a most satisfactory screenplay from a story by D. D. Beauchamp.

The stars, as usual, work their routines like a well-oiled machine. Everything is slick and polished and followed through to the ultimate punch line. Patricia Medina makes a beautiful feminine lead. Walter Slezak is properly villainous as a traitorous Legion sergeant and Douglass Dumbrille is the Arab sheik.

Reviewed at the Universal screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, August, 1950. Running time, 79 minutes. PCA No. not set. General audience classification.
Bud Jones.....Lou Costello
Lou Hotchkiss.....Patricia Medina
Nicole.....Walter Slezak
Axmann.....Douglass Dumbrille, Leon Belasco, Marc Lawrence,
Wee Willie Davis

Covered Wagon Raid

Republic—One More for "Rocky"

Without any particular effort to make this latest "Rocky" Lane Western radically different from those that have gone before, associate producer Gordon Kay and director R. G. Springsteen here have put together a fast, action-packed picture with routine appeal.

There are no surprise twists in the story and the audience is in the know from the very beginning as to the identity of the villain. For the fans, there's plenty of shooting and hard riding. Inevitably, there is the climactic big fight at the end when Lane disposes of the gang leader and his aide.

Allan makes a mighty fine cowboy; Eddy Waller is good as the grizzled old-timer who helps him track down the outlaws; Alex Gerry convinces in his portrayal of the "deacon," a bar-keeper and actual brains of the gang; Lyn Thomas has a few short scenes and Dick Curtis seems to enjoy his part as a mean ruffian.

The story, written by M. Coates Webster, is designed mostly to give "Rocky" a chance to ride Black Jack and display his prowess with a gun. Lane, an investigator for an insurance company, has been sent into the territory to investigate a series of holdups which have kept people from settling on Waller's land. He foils a holdup himself while riding into town and is attacked by the bandits.

The gang makes it look as if he murdered one of them and Lane becomes an outlaw himself. In the end he leads the outlaws into a trap but not before Miss Thomas almost upsets the applecart by giving away his real identity.

Seen at the Republic screening room in New York. Reviewer's Rating: Good.—FRED HIFT.

Release date, June 30, 1950. Running time, 60 minutes. PCA No. 14484. General audience classification.
Allan "Rocky" Lane.....Allan "Rocky" Lane
Nugget Clark.....Eddy Waller
Harvey Grimes.....Alex Gerry
Lyn Thomas, Byron Barr, Dick Curtis, Pierce Lyden,
Sherry Jackson, Rex Lease, Lester Dorr, Lee Roberts

While the Sun Shines

Stratford—Comedy of Errors

The British have a way of caricaturing themselves on the screen in a mild but funny manner that defies any attempt at duplication. In "While the Sun Shines" that talent once again is applied deftly and with good taste to make an insignificant but highly entertaining comedy.

Based on playwright Terence Rattigan's "While the Sun Shines," the film is an irreverent take-off on old British institutions, customs

and manners. It also manages to give a humorous British view of the Americans and the French, with the latter faring the worse. On the whole, this British comedy is bread-and-butter product for the art houses.

The excellent cast is headed by Ronald Howard, son of the late Leslie Howard. The younger Howard looks, acts and speaks much like his father and gives a good account of himself in a lightweight part; Barbara White has a pert beauty that appeals; Ronald Squire lives up to his reputation as one of Britain's outstanding character actors. In spots his performance saves the picture from becoming dull. Bonar Colleano, Jr., makes the American as brash as the script intended it.

Mr. Rattigan and Anatole De Grunwald collaborated on the screenplay which never fails to communicate the spirit of clever nonsense. Anthony Asquith directed and Mr. De Grunwald produced.

The story tells of young Lord Harpenden, played by Howard, who despite wealth and title is unable to rise above the level of ordinary seaman. A hospitable gentleman, Howard plays host to Colleano and to Frenchman Michael Allen. There are complications as Colleano falls in love with Barbara and Squire, a horse-loving duke, interferes, but finally, with the aid of Brenda Bruce, everything is straightened out.

Seen at the 72nd Street Translux theatre in New York, where the audience had a good time. Reviewer's Rating: Good.—F. H.

Release date, June 20, 1950. Running time, 82 minutes. PCA No. not set. General audience classification.
Lady Elizabeth Randell.....Barbara White
The Duke of Ayr and Sterling.....Ronald Squire
Mabel Crum.....Brenda Bruce
Bonar Colleano, Jr., Michael Allan, Ronald Howard,
Miles Malleon, Margaret Rutherford, Cyril Maude,
Garry Marsh

711 Ocean Drive

Columbia-Essaness—Gambling Expose

Reportedly filmed by Essaness Productions under police protection after threats had been received from the gambling fraternity, "711 Ocean Drive" stacks up as a satisfactory crime melodrama. Exploitation-wise, this film has excellent possibilities, being allegedly a thinly veiled expose of a nationwide gambling syndicate. Since this matter has been subject to intensive Federal, state, and civic investigations for months with the resultant front-page news stories, the tieup opportunities are almost limitless.

Exhibitors also will be able to take advantage of names like Edmund O'Brien, Joanne Drew and Otto Kruger to promote the picture on the marquee. Once inside, audiences will find "711 Ocean Drive" a somewhat above-average crime picture that should keep them excited until the suspenseful chase through Boulder Dam.

The story is direct and hard-hitting, with little room for excess dialogue. Adding interest to the film is the fact that in some respects it may be considered something of a semi-documentary with its fictional delineation of what

(Continued on following page)

SHOWMEN'S REVIEWS

ADVANCE SYNOPSSES

SHORT SUBJECTS

THE RELEASE CHART

is claimed to be a factual situation existing in the U. S. today.

O'Brien is a young man working for the telephone company who has a yen for betting on horses. In conversation with an old-time bookmaker—superbly played by Sammy White—he is told that his flair for electronics can make him big money. O'Brien soon ties up with Barry Kelley, a shady character whose loan company is a front for a big racing wire service which supplies track news to the bookies. With modern methods installed by O'Brien, the wire service soon expands, pressing the bookmakers for a higher take all the time. After Kelley is killed by one of the bookies, O'Brien becomes more deeply involved.

Soon the "syndicate," controlling the wire services in the east, moves in, meanwhile double-crossing O'Brien in his take. Kruger is the head of the syndicate. O'Brien and the wife of one of Kruger's aides (Miss Dru) become involved in a romance. O'Brien plots the husband's murder and soon is sought by the police for homicide. Then follows a chase at the dam. It ends as O'Brien is cut down.

The acting, photography, musical score and other production values give considerable help to what is in some respects a routine underworld yarn. The final chase sequence—although a little drawn out—is fascinating as it moves in and out of the turbines, over catwalks, through generators, etc.

The film was produced by Frank N. Seltzer and directed by Joseph H. Newman from a screenplay by Richard English and Francis Swan.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Good.—C. J. L.

Release date, July, 1950. Running time, 102 minutes. PCA No. 14447. General audience classification. Mal Granger.....Edmund O'Brien
Gail Mason.....Joanne Dru
Larry Mason.....Donald Porter
Chippie Evans.....Sammy White
Carl Stephens.....Otto Kruger
Barry Kelley, Dorothy Patrick, Howard St. John, Robert Osterlohn

Union Station

Paramount—Melodrama

After getting off to a flying start in which the fact of a kidnapping is quickly and arrestingly established, this melodrama with William Holden, Nancy Olson, Barry Fitzgerald and Lyle Bettger in principal roles slows down to a walk and winds up strictly according to formula. It builds up into fast action momentarily a couple of times, once when the chase is by elevated train to a stock yards where cattle trample a criminal to death, and again when a policeman is shot down while trying to rescue the kidnap, but the lulls between the high points dissipate suspense.

In the script by Sydney Boehm, Holden plays a detective in charge of the Union Station in an undesignated city and Miss Olson is seen as a passenger who reports to him the presence of armed criminals on the train who, it turns out, have kidnapped her employer's blind daughter. Fitzgerald is the chief of city detectives and Bettger the kidnapper-in-chief. The audience is let in at once upon the identity of the criminals, and the story is told from both sides of the law, alternately, with resultant shifts of viewpoint inimical to narrative tension. One by one the kidnapper's accomplices are caught up with by the police, and the problem boils down to that of making sure the criminal does not kill the blind girl after collecting the ransom money. Holden accomplishes this single-handedly by shooting it out with him in a tunnel under the city.

Production is by Jules Schermer and direction by Rudolph Mate.

Previewed at the studio. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, September, 1950. Running time, 80 minutes. PCA No. 14452. General audience classification. Lieut. William Calhoun.....William Holden
Joyce Willecombe.....Nancy Olson
Barry Fitzgerald, Lyle Bettger, Jan Sterling, Allene Roberts, Don Dunne, Fred Graff, James Seay, Farley E. Baer, Ralph Sanford

A Lady Without Passport

MGM—Illegal Immigration

Authenticity of location shots in Cuba and Florida and in the functioning of the United States Immigration Service, as well as some effective photography, are the real assets here. The star value includes the names Hedy Lamarr, John Hodiak and James Craig, although they are not too convincing. Perhaps they are miscast in a picture, the script and treatment of which are close to the melodramatic, tropical cops and robbers espionage drama.

Detractions in the picture's first half are some very sticky foreign accents, and a much too literate humor and a European subtlety. Somewhat belatedly, the picture becomes, when the scene shifts from sinister Cuban cafes to Florida, a chase, in the air, in the swamps—and at sea.

Hodiak is the USIS agent posing in Havana as a Hungarian of wealth and attempting thereby to obtain evidence on George MacReady's ring smuggling aliens into the United States. Withal his accent, he is not very smart, absorbs some beatings, discloses his identity, and even falls in love with refugee Lamarr. When the latter learns of Hodiak's "police" status, she returns to and accompanies MacReady and a planeload of refugees. Hodiak and his service by radio and triangulation spot the plane, trail behind it, and when it crash lands in the Everglades swamp, Hodiak follows, and reclaims Miss Lamarr for justice and, eventually, his own.

Samuel Marx produced; Joseph H. Lewis directed.

Seen at the New York screening room. Reviewer's Rating: Fair.—FLOYD STONE.

Release date, August 18, 1950. Running time, 72 minutes. PCA No. 14465. General audience classification. Marianne Lorrness.....Hedy Lamarr
Pete Karczag.....John Hodiak
Frank Westlake.....James Craig
Palinow.....George MacReady
Steven Geray, Bruce Cowling, Nedrick Young, Steven Hill, Robert Osterlohn, Trevor Bardette, Charles Wagenheim, Renzo Cesana, Esther Zeitlin

ADVANCE SYNOPSES

TRIPLE TROUBLE Monogram

PRODUCER: Jan Grippio. **DIRECTOR:** Jean Yarbrough. **PLAYERS:** Leo Gorcey, Huntz Hall, Gabriel Dell, Richard Benedict.

COMEDY. Slip, Sach and three friends return, masked, from a party, and witness a warehouse robbery. They try to capture the criminals but are jailed instead on a suspicion of robbery. Their friend Gabe effects their release on bail, and while awaiting trial Whitey picks up information on his short wave indicating that the instructions for the robberies were sent from the inmate of a penitentiary. Slip and Sach plead guilty so they can be imprisoned there and pose as hardened criminals. They meet Bat, leader of the band, who is planning a prison break and sending for help over a short-wave radio. When he discovers that Slip and Sach are imposters, Bat forces them to join him in the break. Once outside, however, through Whitey's help, the whole gang is captured.

SADDLE TRAMP (Universal-International)

PRODUCER: Leonard Goldstein. **DIRECTOR:** Hugo Fregonese. **PLAYERS:** Joel McCrea, Wanda Hendrix, John Russell, John McIntire, Jeannette Nolan, Orley Lindgren, Jimmy Hunt.

WESTERN. Chuck, a "saddle tramp" who rides from place to place, just loves his freedom from work and family ties. On his travels he visits a widower with four children, who later gets killed. Chuck takes over the responsibility of the children and gets a job to provide for them. Meanwhile, Chuck comes

across some evidence of cattle rustling and tries to run it down. One night he arrives home to find Della, a pretty girl who has run away from a mean uncle, living in his home. They become attached to each other and when Chuck gets into a fight with the rustlers, she rides to help him. He is taken prisoner, but released through Tommie's, the eldest orphan's, help, and he and Della look to the future with their readymade family.

THE DESERT HAWK Universal-International

PRODUCER: Leonard Goldstein. **DIRECTOR:** Frederick de Cordova. **PLAYERS:** Yvonne De Carlo, Richard Greene, Lois Andrews, Anne Pearce, Lucille Barkley, Carl Esmond, Marc Lawrence, George McReady.

ADVENTURE. Princess Shaharazade, daughter of the Caliph of Bagdad, is tricked by the Desert Hawk into marrying this famed and feared Robin Hood of the East, while he is posing as Prince Murad, a wealthy suitor. The Princess, furious at being tricked, demands that the Desert Hawk be captured by the real Prince Murad, or the latter will be severely punished. Murad goes after the Desert Hawk but he slips through his fingers many times. Meanwhile the Princess and her handmaiden change their identities, are kidnapped and sold as slaves in the open market. The Desert Hawk, after overcoming countless obstacles, rescues the Princess and convinces her that they can be happy together.

THE SILK NOOSE Monogram

PRODUCER: Edward Dryhurst. **DIRECTOR:** Edmond T. Greville. **PLAYERS:** Carole Landis, Joseph Calleia, Derek Farr.

MYSTERY. Sugiani, a black marketeer in London is amassing an enormous fortune from his nefarious fortune until Linda, an American newspaper woman, learns about him. She decides to break up his operations and enlists the help of her fiancé, Jumbo, just returned from war. At first he refuses but then consents, while she turns the spotlight of publicity on Sugiani. The latter tries to buy her off and then threatens her life but she and Jumbo get a gymnasium operator to lend them some professional fighters to storm Sugiani's headquarters. They smash his various rackets and Sugiani's regime ends.

SHORT SUBJECTS

DANGER SLEUTHS (RKO)

This Is America (03110)

The Danger Sleuths in this instance are the scientist watchdogs of the Underwriters Laboratories, private industry's own agency to prevent loss of reputation and money. In its graphic way, the short depicts the dependence of a middle class family in a typical city upon the safety of numerous aids to comfortable living: the alarm clock, electric blankets, electric waffle makers and irons; stepladders; gasoline pumps, school buildings, and the like. It then shows how the underwriters, in Chicago headquarters, give to the products of industry the brutal testing necessary to establish that under innocent abuse they will not harm or kill people. It is all done interestingly, and educationally, and is a valuable addition to film documentation of American life. It is a natural for local merchandising tieups.

Release date, June 23, 1950

14 minutes

FAMOUS CARTOONISTS (Columbia)

Screen Snapshots (2858)

This interesting short deals with one of the most popular forms of American literature—the comic strip. This one-reeler pays homage to the cartoonists of these strips and among the more popular artists spotted throughout are: Milt Caniff (Steve Canyon), Ham Fisher (Joe Palooka), Walt Disney (Mickey Mouse).

(Continued on opposite page)

(Continued from preceding page)

Rick Yeager (Buck Rogers), Rennie McEvoy (Dixie Dugan), George McManus (Bringing Up Father), Cecil Jensen (Our Debbie), Lank Leonard (Mickey Finn), Gus Edson (The Gumps), George Baker (Sad Sack), Bill Holman (Smoky Stover), and Merrill Blosser (Freckles). Don Wilson does the narration.
Release date, May 25, 1950 9½ minutes

LOVE AT FIRST BITE (Columbia)

Stooge Comedy (2407)

The Three Stooges are decorating their home in anticipation of the arrival of three girlfriends they met while in service. Everything is in a state of confusion as usual with the boys' enthusiasm and a little too much imbibing leading up to a bang-up climax.
Release date, May 4, 1950 16½ minutes

MIDWEST METROPOLIS (20th-Fox)

Movietone Specialty (8001)

This is the story of Chicago, showing it as a typical American city with its teeming millions. The film shows the carloads of cattle coming in from the plains to the stockbarns; the modern transportation; the busy river and lake traffic which make the city an important inland port; the people from the sidewalk shops of Maxwell Street to the Pump Room in Chicago night life.
Release date, June 1950 9 minutes

CLAUDE THORNHILL & ORCH.

(Universal)

Name Band Musical (5308)

A newly-organized group of singers called "The Snowflakes" open this latest short in this

series. Then, Marion Colby, who registers excellently on the screen, gives out with "Poor Lil." The orchestra plays "Temptation" and Nappy Lamare and his "Straw Hat Strutters" put on a number. Joaquin Garay, a personable singer, registers with "Everything is Latin in the U.S.A." and the orchestra winds up the film with "When She Wore a Tulip."
Release date, June 14, 1950 15 minutes

FISH FRY (Universal)

Lantz Technicolor Cartune (5330)

Andy Panda is the hero in this bright cartoon. Andy buys a clever goldfish and a tomcat tries to get it away from him while he is carrying it home. After many unique stunts, the fish slips down a gutter as the cat's final effort is frustrated by a huge bulldog.
Re-release date, June 17, 1950 7 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 356-357, issue of June 24, 1950.

Feature products listed by Company on page 381, issue of July 8, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS		
				(S) = synopsis	Page	Nat'l Groups	L. of D.	Herald Review
ABBOT & COSTELLO in the Foreign Legion	Univ.	Bud Abbott-Lou Costello	Aug., '50	79m	July 15	389		Good
Adam and Evalyn (Brit.)	Univ.	Stewart Granger-Jean Simmons	Aug., '50	92m	Nov. 26	98	A	A-2 Good
Adam's Rib (7)*	MGM	Spencer Tracy-Katharine Hepburn	Nov. 18, '49	101m	Nov. 5	73	A or AY	A-2 Excellent
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B Good
Alcatraz Island	WB	John Littel-Ann Sheridan (reissue)	Sept. 9, '50					
Alias the Champ (817)	Rep.	Robert Rockwell-Barbra Fuller	Oct. 15, '49	60m	Oct. 29	66		A-2 Good
All the King's Men (227)*	Col.	Broderick Crawford-Joanne Dru	Jan., '50	109m	Nov. 5	73	A or AY	B Excellent
Always Leave Them Laughing (908)*	WB	Milton Berle-Virginia Mayo	Nov. 26, '49	116m	Nov. 26	97	AYC	B Very Good
Amazing Mr. Beecham (Brit.) (021)	EL	Cecil Parker-A. E. Matthews	Feb., '50	85m	Dec. 31	137	AYC	A-2 Good
Ambush (13)	MGM	Robt. Taylor-John Hodiak-Arlene Dahl	Jan. 13, '50	89m	Dec. 24	129	AYC	A-1 Very Good
And Baby Makes Three (229)	Col.	Robert Young-Barbara Hale	Dec., '49	84m	Dec. 3	105	A	B Average
Annie Get Your Gun (color) (39)	MGM	Betty Hutton-Howard Keel (trade)	May 23, '50	107m	Apr. 15	261	AYC	A-2 Excellent
Apache Chief (4824)	Lippert	A. Curtis-R. Hayden-C. Thurston	Nov. 4, '49	60m	Oct. 22	59		A-1 Fair
Arizona Cowboy, The (4961)	Rep.	Rex Allen-Gordon Jones	Apr. 1, '50	67m	May 13	294	AYC	Fair
Arizona Territory	Mono.	Whip Wilson-Andy Clyde	July 2, '50	56m				
Armored Car Robbery (025)	RKO	Robert Sterling-Adele Jergens	June 7, '50	68m	June 17	347	A	B Good
Asphalt Jungle, The (29)	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285	A	B Excellent
Astonished Heart, The (Brit.)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197	A	B Very Good
Avengers, The (4920)	Rep.	John Carroll-Adele Mara	June 26, '50	90m	June 17	347	AYC	A-2 Good
JACKFIRE (915)	WB	Virginia Mayo-Gordon MacRae	Feb. 11, '50	91m	Jan. 21	161	A	A-2 Good
Bagdad (color) (903)*	Univ.	M. O'Hara-P. Christian-V. Price	Nov., '49	82m	Nov. 26	97	AYC	A-2 Good
Bandits of El Dorado (268)	Col.	Chas. Starrett-Smilely Burnette	Oct. 20, '49	56m	Nov. 5	(S)75	AYC	A-1
Barbary Pirate (212)	Col.	Donald Woods-Trudy Marshall	Nov. 10, '49	65m	Aug. 13	4714	AY	A-2 Fair
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4, '50	93m	Feb. 18	198		A-2 Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m	Mar. 11	221	A	B Good
Battleground (16)*	MGM	Van Johnson-John Hodiak	Jan. 20, '50	118m	Oct. 1	33	AY	A-1 Superior
Beau Geste (4920)	Para.	G. Cooper-R. Milland (reissue) (east)	Mar., '50	114m	Mar. 25	238		
Beauty on Parade	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC	Good
Belle of Old Mexico (color) (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Mar. 1, '50	70m	Feb. 11	189	AY	A-2 Fair
Bells of Coronado (color) (4941)	Rep.	Roy Rogers-Dale Evans	Jan. 8, '50	67m	Jan. 21	163	AYC	Good
Beware of Blondie	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254		Fair
Beyond the Purple Hills	Col.	Gene Autry-Jo Dennison	July, '50	70m	June 24	(S)359	AYC	
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	A-2 Excellent
Big Lift, The (012)	20th-Fox	Montgomery Cliff-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2 Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) Synopsis	Page		L. of D.		
Big Wheel, The	UA	Mickey Rooney-Thomas Mitchell	Nov. 4, '49	92m	Nov. 5	73	AY	A	Very Good
Black Hand (20)	MGM	G. Kelly-J. C. Naish-T. Celli	Mar. 17, '50	92m	Jan. 21	161	AY or AYC	B	Excellent
Blackjack (Spanish)	FC	George Sanders-Patricia Roc	Sept. 4, '50	81m					
Black Midnight (4805)	Mono.	Roddy McDowall-Damian O'Flynn	Oct. 2, '49	66m	Sept. 10	(S) 11	AYC	A-1	
Black Rose, The (color) (019)	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	June 24	(S) 359			
Blonde Bandit, The (4904)	Rep.	Gerald Mohr-Dorothy Patrick	Dec. 22, '49	60m	Jan. 28	169	A or AY	A-2	Good
Blonde Dynamite (4913)	Mono.	Leo Gorcey-Adele Jergens	Feb. 12, '50	66m	Feb. 4	(S) 178	A	B	
Blondie Hits the Jackpot (205)	Col.	Penny Singleton-Arthur Lake	Oct. 6, '49	66m	Oct. 8	(S) 42	AYC	A-1	
Blondie's Hero (206)	Col.	Penny Singleton-Arthur Lake	Mar. 9, '50	67m	Mar. 11	(S) 223	AYC	A-1	
Blossoms in the Dust (color) (17)	MGM	Greer Garson-Walter Pidgeon (reissue)	Feb. 17, '50	100m	Jan. 28	170			
Blue Grass of Kentucky (color) (4901)	Mono.	Bill Williams-Jane Nigh	Jan. 22, '50	72m	Jan. 21	161	AYC	A-1	Excellent
Blue Lamp, The (Brit.)	EL	Jack Warner-Jimmy Hanley	July, '50	84m	June 3	322	AYC	A-2	Fair
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24	130	A	A-2	Fair
Bomba on Panther Island (4807)	Mono.	Johnny Sheffield-Allene Roberts	Dec. 18, '49	76m	Jan. 14	153	AYC	A-1	Good
Bond Street (Brit.)	Stratford	Jean Kent-Roland Young	Mar. 29, '50	109m	June 24	354	A	B	Good
Border Incident (5)	MGM	George Murphy-Ricardo Montalban	Oct. 28, '49	92m	Aug. 27	4730	A	B	Very Good
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb., '50	88m	Jan. 14	153	AY	A-2	Good
Border Rangers (4933)	Lippert	Don Barry-Tom Neal	July 14, '50						
Born to Be Bad (for. Bed of Roses)	RKO	J. Fontaine-R. Ryan-Z. Scott	July 15, '50		Mar. 25	(S) 238			
Boy from Indiana (024)	EL	Lon McCallister-Lois Butler	Mar., '50	66m	Apr. 1	246	AYC	A-2	Good
Bride for Sale (068)	RKO	Robert Young-Claudette Colbert	Nov. 12, '49	87m	Oct. 22	58	AY	A-2	Good
Bright Leaf (928)	WB	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B	Very Good
Broken Arrow (color) (014)	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC		Excellent
Buccaneer's Girl (color) (912)	Univ.	Yvonne de Carlo-Philip Friend	Mar., '50	77m	Mar. 4	213	AYC	A-2	Good
CAGED (925)	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2	Very Good
Call of the Forest (4821)	Lippert	Robert Lowery-Ken Curtis	Nov. 18, '49	74m	Apr. 21	(S) 278		A-1	
Captain Carey, U.S.A. (4918)	Para.	Alan Ladd-Wanda Hendrix	Apr. 12, '50	83m	Feb. 25	205	AYC	A-2	Very Good
Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	98m	Nov. 5	74	AY	A-2	Very Good
Captive Girl	Col.	Johnny Weissmuller-Buster Crabbe	July, '50	73m	Apr. 22	271	AYC	A-1	Fair
Capture, The (073)	RKO	Teresa Wright-Lew Ayres	Apr. 8, '50	91m	Apr. 8	254	A	B	Fair
Cargo to Capetown (236)	Col.	B. Crawford-J. Ireland-E. Drew	Apr., '50	80m	Apr. 1	246	AY or AYC	B	Good
Cariboo Trail, The	20th-Fox	Randolph Scott-"Gabby" Hayes	Aug., '50	81m	July 8	373	AYC	A-1	Very Good
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AY or AYC	A-2	Excellent
Challenge to Lassie (color) (10)	MGM	Edmund Gwenn-Donald Crisp	Dec. 16, '49	76m	Oct. 22	58	AYC	A-1	Good
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11	186	AYC	A-2	Fair
Cheaper by the Dozen (color) (009)*	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50	85m	Apr. 1	245	AYC	A-1	Very Good
Chicago Deadline (4905)*	Para.	Alan Ladd-Donna Reed	Nov. 11, '49	87m	Aug. 13	4713	AY	A-2	Good
Chinatown at Midnight (218)	Col.	Hurd Hatfield-Jean Willes	Jan. 19, '50	67m	Nov. 26	98	AYC or AY	A-2	Fair
Christopher Columbus (Brit.) (color) (708)	Univ.	Fredric March-Florence Eldridge	Oct., '49	104m	Oct. 15	49	AYC	A-1	Good
Cinderella (color) (094)*	RKO	Walt Disney Characters	Mar. 4, '50	74m	Dec. 17	121	AYC	A-1	Excellent
City Lights	UA	Charles Chaplin-Harry Myers (reissue)	Apr. 7, '50	85m	May 13	295		A-2	
Code of the Silver Sage (4963)	Rep.	Rocky Lane-Eddy Waller	Mar. 25, '50	60m	Apr. 22	269	AYC	A-1	Good
Colorado Ranger (4925)	Lippert	Jimmy Ellison-Russ Hayden	May 12, '50	54m	June 10	330			Fair
Colt .45 (color) (922)	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	A-1	Good
Come Share My Love	RKO	Fred MacMurray-Irene Dunne	Aug. 19, '50						
Congolaise	FC	Documentary-Natives	Apr. 17, '50	68m	May 13	294		B	Fair
Conspirator (Brit.) (21)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	A-2	Fair
Convicted	Col.	Glenn Ford-Broderick Crawford	Aug., '50	91m			A		
County Fair (color) (5009)	Mono.	Rory Calhoun-Jane Nigh	July 30, '50	76m	June 24	(S) 358			
Covered Wagon Raid (4965)	Rep.	Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389			Good
Cowboy and the Prizefighter (color) (956)	EL	Jim Bannon-Don Kay Reynolds	Dec., '49	59m	Jan. 14	154	AYC	A-1	Good
Cowtown (245)	Col.	Gene Autry-Gail Davis	May, '50	70m	May 13	295	AYC	A-1	Average
Crooked River (4926)	Lippert	James Ellison-Russ Hayden	May 5, '50	55m	May 20	(S) 305			
Crisis (41)	MGM	Cary Grant-Jose Ferrer	July 7, '50	96m	June 17	346		A-2	Good
Cry Murder	FC	Carole Mathews-Jack Lord	Jan., '50	63m	Feb. 11	189		A-2	Fair
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	A-1	Good
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2	Fair
DAKOTA Lil (color) (005)	20th-Fox	G. Montgomery-R. Cameron-M. Windsor	Feb., '50	88m	Jan. 28	169	A	B	Good
Damned Don't Cry, The (921)*	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263	A	B	Good
Dancing in the Dark (color) (001)	20th-Fox	W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2	Very Good
Dangerous Profession, A (014)	RKO	Geo. Raft-Pat O'Brien-Ella Raines	Nov. 26, '49	79m	Oct. 22	59	A	A-2	Fair
Daughter of Rosie O'Grady (920) (color)	WB	June Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1	245	AYC	A-2	Excellent
David Harding, Counterspy	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314			Good
Davy Crockett, Indian Scout	UA	George Montgomery-Ellen Drew	Jan. 6, '50	71m	Jan. 14	153	AYC		Good
Daybreak (Brit.)	Univ.	Eric Portman-Ann Todd	Not Set	82m	July 9	4673		B	Fair
Dear Wife (4912)	Para.	William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1	Very Good
Deputy Marshal (4905)	Lippert	Jon Hall-Frances Langford	Oct. 28, '49	72m	Oct. 15	49		A-1	Good
Desert Hawk (color)	Univ.	Yvonne deCarlo-Richard Greene	Aug., '50		July 15	(S) 390			
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17	346			Good
Destination Moon [color]	EL	John Archer-Warner Henderson	Aug., '50	91m	July 1	366			Good
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10	331	AY	B	Fair
Destination Tokyo (923)	WB	Carey Grant-John Garfield (reissue)	June 3, '50	135m	Apr. 29	278			
Devil's Doorway (34)	MGM	Robert Taylor-Louis Calhern	Sept., '50	84m	May 6	287	A	A-1	Average
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31	137	AY or AYC	A-2	Excellent
Dodge City	WB	Errol Flynn-O. De Havilland (reissue)	July 15, '50						
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1	Very Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar. 25	238	AYC	A-1	Average
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B	Good
East Side, West Side (14)	MGM	James Mason-Barbara Stanwyck	Feb. 10, '50	108m	Dec. 17	122	A	B	Good
Edge of Doom	RKO	Dana Andrews-Farley Granger	Sept. 30, '50		June 24	(S) 358	A	A-2	

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TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS			
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Ellen	UA	Robert Young-Betsy Drake	July 7, '50	91m	June 3	(S)322	A	A-2	
Everybody Does It (926)	20th-Fox	Paul Douglas-Linda Darnell	Nov., '49	98m	Sept. 3	1	AYC	A-2	Excellent
Everybody's Dancin' (4922)	Lippert	Spade Cooley-Richard Lane	Mar. 31, '50	65m	Apr. 15	263	AY	A-2	Average
Eye Witness	EL	Robt. Montgomery-Leslie Banks	June, '50	104m	June 24	(S)358			
FALLEN Idol, The (Brit.) (107)	SRO	Ralph Richardson-Michele Morgan	May, '50	94m	Oct. 8	41	AY	B	Very Good
Fancy Pants (color)	Para.	Bob Hope-Lucille Ball	Sept., '50		July 8	(S)375			
Fast on the Draw (4929)	Lippert	James Ellison-Russell Hayden	June 30, '50	55m	May 20	(S)305			
Father Is a Bachelor (232)	Col.	William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186	AYC	A-2	Fair
Father Makes Good (4917)	Mono.	Raymond Walburn-Walter Catlett	May 7, '50	61m	June 10	331	AYC	A-2	Average
Father of the Bride (30)	MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293	AYC	A-1	Excellent
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
Federal Agent at Large (4911)	Rep.	Dorothy Patrick-Robert Rockwell	Mar. 12, '50	60m	Mar. 25	238	AYC	A-1	Good
Fence Riders (4846)	Mono.	Whip Wilson-Andy Clyde	Jan. 29, '50	57m	May 20	303	AYC	A-1	Fair
Fudin' Rhythm (252)	Col.	Eddy Arnold-Gloria Henry	Dec., '49	66m	Dec. 17	(S)123	AYC	A-1	
50 Years Before Your Eyes	WB	Documentary	July 15, '50	73m	June 24	353	AYC	A-1	Very Good
Fighting Man of the Plains (930)	20th-Fox	Randolph Scott-Jane Nigh	Dec., '49	94m	Oct. 15	50	AY	B	Good
(color)	EL	Bill Edwards-Doris Merrick	Mar., '50	62m	May 13	294		A-1	Fair
Fighting Stallion, The (069)									
File on Thelma Jordan (See Thelma Jordan)									
Flame and the Arrow, The (color) (930)	WB	Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2	Excellent
Flying Saucer, The	FC	Mikel Conrad-Pat Garrison	Jan., '50	69m	Jan. 14	154		A-1	Fair
Forbidden Jungle (070)	EL	Don Harvey-Forrest Taylor	Mar., '50	67m	May 13	294	AYC	A-2	Fair
For Them That Trespass	Mono.	Richard Todd-Patricia Plunkett	July 6, '50	95m					
Fortunes of Captain Blood	Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302	AY		Very Good
Four Days Leave	FC	Cornel Wilde-Josette Day	Feb. 6, '50	98m	Apr. 1	246		A-2	Fair
Francis (910)*	Univ.	Donald O'Connor-Patricia Medina	Feb., '50	90m	Dec. 17	121	AYC	A-1	Excellent
Free for All (901)	Univ.	Robert Cummings-Ann Blyth	Nov., '49	83m	Nov. 5	75	AYC	A-1	Average
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '49	55m	Dec. 17	(S)123	AYC	A-1	
Furies, The	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A		Good
GAY Lady, The (Brit.) (013)	EL	Jean Kent-James Donald	Dec., '49	96m	Jan. 21	163		A-2	Fair
Girl from San Lorenzo, The	UA	Duncan Renaldo-Leo Carrillo	Feb. 24, '50	59m	Mar. 11	222	AYC	A-1	Fair
Girls' School (213)	Col.	Joyce Reynolds-Ross Ford	Feb. 9, '50	62m	Feb. 18	(S)199	AYC	A-1	
Glass Managerie, The	WB	Jane Wyman-Kirk Douglas	Sept. 30, '50		July 8	(S)374			
Glass Mountain, The (Brit.) (012)	EL	Valentina Cortesa-Dulcie Gray	May, '50	90m	Jan. 7	146	A or AY	A-2	Good
God Is My Co-Pilot (924)	WB	Dennis Morgan-Ray. Massey (reissue)	June 3, '50	88m	Apr. 29	278			
Golden Gloves Story, The (023)	EL	James Dunn-Dawey Martin	May, '50	76m	Apr. 29	278	AY or AYC	A-1	Good
Golden Salamander, The (Brit.)	EL	Anouk-Trevor Howard	Aug., '50	97m	June 24	(S)358			
Golden Stallion, The (color) (844)	Rep.	Roy Rogers-Dale Evans	Nov. 15, '49	67m	Oct. 29	65	AYC	A-1	Very Good
Golden Twenties, The (021)	RKO	Al Jolson-R. Valentino, et al.	Apr., '50	68m	Mar. 18	229	AYC	A-1	Excellent
Good Humor Man	Col.	Jack Carson-Lola Albright	June, '50	82m	June 3	321	AYC	A-1	Very Good
Good Time Girl (Brit.)	FC	Jean Kent-Dennis Price	May 11, '50	81m	May 27	315			Poor
Great Jewel Robber, The (929)	WB	David Brian-Marjorie Reynolds	July 15, '50	91m	June 17	346	A	B	Good
Great Lover, The (4909)*	Para.	Bob Hope-Rhonda Fleming	Dec. 28, '49	80m	Sept. 17	17	AYC or AY	A-2	Very Good
Great Plane Robbery, The	UA	Tom Conway-Margaret Hamilton	Mar. 10, '50	61m	Mar. 11	222	AYC	A-1	Average
Great Rupert, The (019)	EL	Jimmy Durante-Terry Moore	Mar., '50	87m	Jan. 7	145	AYC	A-1	Very Good
Guilty Bystander	FC	Zachary Scott-Faye Emerson	Jan., '50	92m	Feb. 18	197		A-2	Good
Guilty of Treason (022)	EL	C. Bickford-P. Kelly-B. Granville	Feb., '50	86m	Jan. 7	146	A	A-1	Very Good
Gun Crazy	UA	John Dall-Peggy Cummins	Jan. 20, '50	87m	Nov. 5	74	A	B	Good
(formerly Deadly Is the Female)									
Gunfighter, The (015)	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1	Very Good
Gunmen of Abilene (4962)	Rep.	Allan "Rocky" Lane-Eddy Waller	Feb. 6, '50	60m	Feb. 18	197	AYC	A-1	Good
Gunslingers (4941)	Mono.	Whip Wilson-Andy Clyde	Apr. 9, '50	55m	May 20	(S)305	AYC	A-1	
HAMLET (Brit.) (Spcl.)*	U-I	Laurence Olivier-Jean Simmons	Not Set	153m	July 3 Herald (17)		AY	A-2	
Happy Years, The (color) (32)	MGM	Dean Stockwell-Darryl Hickman	July 7, '50	110m	May 27	313	AYC	A-1	Very Good
Harbor of Missing Men (4913)	Rep.	Richard Denning-Barbra Fuller	Mar. 26, '50	60m	Apr. 29	278	AYC	A-1	Fair
Hasty Heart, The (913)	WB	Ronald Reagan-Patricia Neal	Jan. 14, '50	102m	Dec. 10	113	AY	A-1	Excellent
Hairless, The (4924)*	Para.	Olivia de Havilland-Montgomery Clift	Dec. 28, '49	120m	Sept. 10	9	A or AY	A-2	Superior
Her Wonderful Lie (Ital.)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B	
He's a Cockeyed Wonder	Col.	Mickey Rooney-Terry Moore	Sept., '50	86m	May 27	313			Good
High Lonesome (color) (044)	EL	John Barrymore, Jr.-Chill Wills	June, '50	81m				A-1	
Hi-Jacked (4920)	Lippert	Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354			Fair
Hills of Oklahoma (4952)	Rep.	Rex Allen-Elizabeth Fraser	May 1, '50	67m	July 1	366	AYC	A-1	Good
Hoedown	Col.	Eddy Arnold-Jeff Donnell	June, '50	64m	June 24	354	AYC	A-1	Good
Holiday Affair (013)	RKO	Robert Mitchum-Janet Leigh	Dec. 24, '49	87m	Nov. 19	89	AYC	A-1	Very Good
Hollywood Varieties (4916)	Lippert	Rob't. Alda-Peggy Stewart & others	Jan. 14, '50	60m	Jan. 7	146		B	Fair
Hostile Country (4927)	Lippert	James Ellison-Russell Hayden	Mar. 24, '50	60m	May 20	303		A-1	Very Good
House by the River (4912)	Rep.	Louis Hayward-Jane Wyatt	Mar. 25, '50	88m	Apr. 1	246	A	A-2	Very Good
Humphrey Takes a Chance (5006)	Mono.	Leon Errol-Joe Kirkwood, Jr.	June 4, '50	74m	June 24	(S)358	AYC	A-1	
ICHABOD and Mr. Toad (See Adventures of)									
If This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2	Fair
In a Lonely Place	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2	Very Good
Inspector General, The (color) (912)	WB	Danny Kaye-W. Slezak-Barbara Bates	Dec. 31, '49	102m	Nov. 19	89	AYC	A-1	Very Good
Intruder in the Dust (9)	MGM	David Brian-Claude Jarman, Jr.	Feb. 3, '50	87m	Oct. 15	49	AY	A-1	Very Good
Iroquois Trail	UA	George Montgomery-Brenda Marshall	June 16, '50	86m	June 10	329	AYC	A-1	Very Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Tom Neal	Sept., '50						
It's a Small World (030)	EL	Paul Dale-Lorraine Miller	June, '50	74m	June 10	330	AYC	A-2	Good
I Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AY or AYC	A-2	Average
JACKIE Robinson Story, The (032)	EL	Jackie Robinson-Ruby Dee	May 16, '50	76m	May 20	301	AYC	A-1	Very Good
Jiggs and Maggie Out West (4909)	Mono.	Joe Yule-Renie Riano	Apr. 23, '50	66m	Mar. 25	237	AYC		Good
Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	Sept. 2, '50	145m	Oct. 30	4366	AY	A-1	Superior
Joe Palooka Meets Humphrey (4911)	Mono.	Joe Kirkwood-Leon Errol	Feb. 5, '50	65m	Feb. 11	186	AYC	A-1	Good
Johnny Holiday	UA	William Bendix-Allen Martin, Jr.	Feb. 17, '50	92m	Dec. 17	122	AYC	A-1	Good
Johnny One-Eye	UA	Pat O'Brien-Wayne Morris	May 5, '50	78m	June 24	354	A	B	Good
Johnson Sings Again (color)* (221)	Col.	Larry Parks-Barbara Hale	Feb., '50	96m	Aug. 13	4713	AYC	B	Very Good

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Jungle Stampede	Rep. George Breakston-Yorke Coplen	July 29, '50							
KEY to the City (18)*	MGM	Clark Gable-Loretta Young	Feb. 24, '50	99m	Feb. 4	178	A	B	Very Good
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Mar., '50	78m	Feb. 25	205	AY or AYC	A-2	Good
Killer Shark (4907)	Mono.	Roddy McDowall-Laurette Luez	Mar. 19, '50	76m	Apr. 29	(S)278	AYC	A-2	
Kill or Be Killed (029)	EL	Lawrence Tierney-George Coulouris	Apr., '50	68m	July 8	374	A	B	Fair
Kill the Umpire (235)	Col.	Wm. Bendix-Una Merkel	May, '50	78m	May 6	285	AYC	A-1	Very Good
Kind Hearts and Coronets (Brit.) (031)	EL	Dennis Price-Valerie Hobson	Apr., '50	101m	May 6	285	A	B	Excellent
Kiss for Corliss, A	UA	Shirley Temple-David Niven	Apr. 8, '50	88m	Oct. 22	58	AYC	B	Very Good
Kiss Tomorrow Goodbye	WB	James Cagney-Barbara Peyton	Aug. 19, '50		June 24	(S)359			
LADY Takes a Sailor, The (911)	WB	Jane Wyman-Dennis Morgan	Dec. 24, '49	99m	Dec. 3	105	AYC	B	Very Good
Lady Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390			Fair
Lawless, The (4923)	Para.	Macdonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2	Good
Lawless Code (4866)	Mono.	Jimmy Wakely-Cannonball Taylor	Dec. 4, '49	58m	Oct. 8	(S)42	AYC	A-1	
Life of Her Own, A	MGM	Lana Turner-Ray Milland	Sept., '50						
Lives of a Bengal Lancer (4921)	Para.	G. Cooper-F. Tone (reissue) (east)	Mar., '50	111m	Mar. 25	238			
Lost Volcano, The (5007)	Mono.	Johnny Sheffield-Donald Woods	June 25, '50	75m	July 1	365	AYC	A-1	Very Good
Louise	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	A-1	Excellent
Love Happy	UA	Marx Bros.-Ilona Massey	Mar. 3, '50	85m	Sept. 24	26	AYC	B	Fair
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A or AY	B	Very Good
Lucky Losers (5005)	Mono.	Leo Gorcey-Huntz Hall	May 14, '50	69m	June 24	(S)358	AYC	A-2	
MA and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	A-1	Very Good
Madeleine (Brit.)	Univ.	Ann Todd-Ivan Desny	Apr., '50		Mar. 25	(S)238	A	B	
Madness of the Heart (Brit.)	Univ.	Margaret Lockwood-Paul Dupis	Aug., '50				A		
Malaya (12)	MGM	Spencer Tracy-James Stewart	Jan. 6, '50	98m	Dec. 3	105	AYC or AY	A-2	Average
Man on the Eiffel Tower (color) (069)	RKO	C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130	A or AY	A-2	Very Good
Mark of the Gorilla (231)	Col.	Johnny Weissmuller-Trudy Marshall	Feb., '50	68m	Mar. 4	214	AYC	A-1	Good
Marshal of Helderada (4928)	Lippert	Jimmie Ellison-Russ Hayden	Apr. 21, '50	53m	June 24	(S)358			
Mary Ryan, Detective (214)	Col.	Marsha Hunt-John Litel	Jan. 5, '50	68m	Nov. 12	82	AYC or AY	A-2	Fair
Massacre Valley	Mono.	Johnny Mack Brown	Aug. 6, '50						
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2	Excellent
Military Academy (210)	Col.	Stanley Clements-Myron Welton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	A-1	Fair
Milkman, The	(Univ.)	Donald O'Connor-Jimmy Durante	Sept., '50	90m	July 8	(S)374			
Miniver Story, The (Brit.) (38)	MGM	Greer Garson-Walter Pidgeon	Aug. 25, '50						
Modern Marriage, A (5003)	Mono.	R. Hadley-M. Field-R. Clarke	July 10, '50	66m	Apr. 8	254	AY	A-2	Average
Montana (color) (914)	WB	Errol Flynn-Alexis Smith	Jan. 28, '50	76m	Jan. 7	45	AYC	A-1	Good
Mother Didn't Tell Me (006)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178	AY or AYC	A-2	Good
Motor Patrol (4923)	Lippert	Don Castle-Jane Nigh	June 16, '50	67m	May 13	293		A-2	Good
Mr. Universe	FC	Jack Carson-Janet Paige	Sept. 11, '50						
Mrs. FitzHerbert	Mono.	Leslie Banks-Margaret Scott	May 10, '50	103m					
Mrs. Mike	UA	Dick Powell-Evelyn Keyes	Dec. 23, '49	99m	Dec. 24	129	A	A-2	Very Good
Mule Train (248)	Col.	Gene Autry-Sheila Ryan	Feb. 22, '50	70m	Jan. 28	(S)170	AYC	A-1	
My Blue Heaven (color) (021)	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	June 24	(S)358			
My Foolish Heart (052)*	RKO	Susan Hayward-Dana Andrews	Jan. 21, '50	99m	Oct. 22	58	A or AY	B	Excellent
My Friend Irma Goes West (4922)	Para.	Marie Wilson-John Lund	July 4, '50	91m	June 3	321	AY or AYC	B	Good
Mystery at the Burlesque (Brit.) (4926)	Mono.	Garry Marsh-Jon Pertwer	Apr. 16, '50	58m	Apr. 22	271	A		Fair
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	A-2	Very Good
NANCY Goes to Rio (color) (19)*	MGM	A. Sothern-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC	A-2	Excellent
Naughty Arlette (Brit.)	EL	Mai Zetterling-Hugh Williams	Sept., '50	86m	June 24	(S)359			
Nevadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY	A-1	Good
Never Fear (020)	EL	Sally Forrest-Keefe Brasselle	Jan., '50	81m	Jan. 14	154	A	B	Good
Next Voice You Hear, The	MGM	James Whitmore-Nancy Davis	June 10	83m	June 10	329	AYC	A-1	Very Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50	95m	May 27	313	A	B	Very Good
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	B	Good
No Sad Songs for Me (238)	Col.	Margaret Sullivan-Wendell Corey	May, '50	89m	Apr. 15	261	A	A-2	Excellent
OH, You Beautiful Doll (color) (927)	20th-Fox	Mark Stevens-June Haver	Nov., '49	93m	Sept. 24	26	AYC	A-2	Very Good
Old Frontier, The	Rep.	Monte Hale-Paul Hurst	July 29, '50						
Oliver Twist (Brit.) (828)	EL	John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219			
Once a Thief	UA	June Havoc-Cesar Romero	July 7, '50	88m	July 1	365	AYC	A-2	Good
One Way Street (915)	Univ.	James Mason-Marta Toren	Apr., '50	79m	Apr. 15	262	A	B	Good
On the Isle of Samoa	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	June 24	(S)359			
On the Town (color) (11)*	MGM	Gene Kelly-F. Sinatra- Betty Garrett	Dec. 30, '49	98m	Dec. 10	113	AYC	A-2	Excellent
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	May 5, '50	74m	Apr. 29	278		A-1	Good
Our Very Own (151)	RKO	Ann Blyth-F. Granger-Joan Evans	July, '50	93m	Mar. 25	237	AYC	A-2	Very Good
Outcast of Black Mesa (265)	Col.	Charles Starrett-Smiley Burnette	Apr. 13, '50	54m	May 13	295	AYC		Average
Outlaw, The (066)	RKO	Jack Buettel-Jane Russell	Jan. 7, '50	103m	Dec. 31	138		B	Poor
Outriders, The (color) (24)	MGM	Joel McCrea-Arlene Dahl	Apr. 21, '50	93m	Mar. 11	221	AYC	A-2	Very Good
Outside the Wall (913)	Univ.	Richard Basehart-Marilyn Maxwell	Mar., '50	80m	Feb. 11	185	A	A-2	Good
Over the Border (4952)	Mono.	Johnny Mack Brown-Myron Healey	Mar. 12, '50	58m	May 20	(S)305	AYC	A-1	
PAID in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	B	Fair
Palomino, The (color) (230)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1	Fair
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	A	B	Excellent
Passport to Pimlico (Brit.) (010)	EL	Stanley Holloway-Betty Warren	Dec., '49	72m	Oct. 8	41	AYC	A-1	Good
Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July, '50	78m	June 17	346	A or AY	A-1	Good
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Mar. 4	214	A or AY	B	Fair
Perfect Woman, The (Brit.) (015)	EL	Dennis Price-Valerie Hobson	Apr., '50	73m					
Petty Girl	Col.	Robert Cummings-Joan Caulfield	Sept., '50						
Pinky* (931)	20th-Fox	J. Crain-W. Lundigan-E. Barrymore	Nov., '49	102m	Oct. 1	33	AYC or AY	A-2	Excellent
Pioneer Marshal (4971)	Rep.	Monte Hale-Paul Hurst	Dec. 24, '49	60m	Jan. 14	154	AYC	A-1	Good
Pirates of Capri, The	FC	Louis Hayward-Binnie Barnes	Dec. 1, '49	94m	Dec. 10	113		A-2	Good
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, '50	87m	Mar. 11	221	AY or AYC	A-2	Good
Port of New York (009)	EL	Scott Brady-Richard Rober	Dec., '49	79m	Dec. 3	106	A or AY	A-2	Average

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Powder River Rustlers (4961)	Rep. Allan "Rocky" Lane-Eddie Waller	Nov. 25,'49	60m	Nov. 19	(S)91	AYC	A-1	
Pretty Baby	WB Dennis Morgan-Betsy Drake	Sept. 16,'50	92m					
Prince of Foxes (929)*	20th-Fox Tyrone Power-Orson Welles	Dec., '49	107m	Aug. 27	4729	AY or AYC	A-2	Excellent
Prison Warden (209)	Col. Warner Baxter-Anna Lee	Dec. 8,'49	62m	Oct. 29	66	AY or AYC	A-2	Fair
Project X	FC Rita Colton-Keith Andes	Oct. 4,'49	60m	Nov. 12	81		A-2	Fair
QUICKSAND	UA Mickey Rooney-Jeanne Cagney	Mar. 24,'50	79m	Mar. 4	213	A or AY	B	Good
RADAR Secret Service (4917)	Lippert John Howard-Adele Jergens	Jan. 28,'50	59m	Jan. 21	163		A-1	Fair
Range Land (4845)	Mono. Whip Wilson-Andy Clyde	Dec. 25,'49	56m	Mar. 25	(S)238	AYC	A-1	Fair
Ranger of Cherokee Strip (856)	Rep. Monte Hale-Paul Hurst	Nov. 4,'49	60m	Nov. 12	81	AYC	A-1	Good
Rapture	FC Glenn Langan-Elsy Albiin	Apr., '50	79m	Apr. 15	263		A-2	Fair
Reckless Moment, The (223)	Col. James Mason-Joan Bennett	Nov., '49	82m	Oct. 22	58	AY	B	Very Good
Red Danube, The (4)	MGM W. Pidgeon-P. Lawford-E. Barrymore	Oct. 14,'49	119m	Sept. 24	25	AY	A-1	Very Good
Red Desert (4914)	Lippert Don Barry-Tom Neal	Dec. 17,'49	60m	Dec. 31	137		A-1	Good
Red, Hot and Blue (4906)	Para. Betty Hutton-Victor Mature	Nov. 25,'49	84m	July 2	4666	AYC	A-2	Fair-Good
Red Shoes, The (Brit.) (color) (Spec.)	EL Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Redwood Forest Trail	Rep. Rex Allen-Jane Darwell	Aug. 1,'50						
Reformer and the Redhead, The (25)*	MGM June Allyson-Dick Powell	May 5,'50	90m	Mar. 11	222	AYC	A-1	Good
Renegades of the Sage (261)	Col. Charles Starrett-Smilely Burnette	Nov. 24,'49	56m	Nov. 12	(S)82	AYC	A-1	Fair
Return of Jesse James (490)	Lippert John Ireland-Ann Dvorak	Sept. 8,'50						
Return of the Frontiersman (color) (927)	WB Gordon MacRae-Julie London	June 24,'50	74m	May 20	303	AYC	A-1	Good
Rider from Tucson (027)	RKO Tim Holt-Richard Martin	June 7,'50	60m	June 17	347	AYC	A-2	Average
Riders in the Sky (250)	Col. Gene Autry-Gloria Henry	Nov., '49	70m	Dec. 17	123	A or AY	A-1	Good
Riders of the Dusk (4844)	Mono. Whip Wilson-Andy Clyde	Nov. 13,'49	57m	Sept. 10	(S)11	AYC	A-1	Fair
Riders of the Range (016)	RKO Tim Holt-Jacqueline White	Feb. 11,'50	60m	Oct. 29	66	AYC	A-1	Good
Riding High (4917)*	Para. Bing Crosby-Coleen Gray	Apr. 12,'50	112m	Jan. 14	153	AYC	B	Good
Rocketship XM (4904)	Lippert Lloyd Bridges-Osa Massen	June 2,'50	77m	May 6	287		A-1	Good
Rocking Horse Winner, The (Brit.)	Univ. John H. Davies-Valerie Hobson	June,'50	91m	June 10	330	A or AY	A-2	Very Good
Rock Island Trail (color) (4914)	Rep. Forrest Tucker-Adele Mara	May 18,'50	90m	May 6	286	AY	A-1	Good
Rogues of Sherwood Forest (color)	Col. John Derek-Diana Lynn	July,'50	80m	June 17	347	AYC	A-1	Good
Rugged O'Riordans, The [Australian] (907)	Univ. Michael Pate-Wendy Gibb	Jan., '50	76m	Dec. 17	122	AYC	A-2	Very Good
Run for Your Money, A (Brit.)	Univ. Donald Houston-Meredith Edwards	Mar., '50	83m	Apr. 1	246	AYC	A-1	Good
Rusty's Birthday (211)	Col. Ted Donaldson-John Litel-Ann Doran	Nov. 3,'49	60m	Dec. 3	(S)106	AYC	A-1	Fair
SADDLE Tramp (color)	Univ. Joel McCrea-Wanda Hendrix	Sept., '50		July 15	(S)390			
Salt Lake Raiders (4964)	Rep. Allan "Rocky" Lane-Eddy Waller	May 1,'50	60m	May 27	314	AYC	A-1	Good
Salt to the Devil (Brit.) (017) (formerly Give Us This Day)	EL Sam Wanamaker-Lea Padovani	Jan., '50	120m	Dec. 17	122	A	A-2	Good
Samson and Delilah (color)*	Para. H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	A-2	Excellent
San Antonio Ambush (855)	Rep. Monte Hale-Paul Hurst	Oct. 1,'49	60m	Oct. 15	50	AYC	A-1	Fair
Sands of Iwo Jima (4905)*	Rep. John Wayne-Adele Mara-John Agar	Mar. 1,'50	109m	Dec. 17	121	AYC or AY	A-2	Excellent
San Quentin	WB Pat O'Brien-H. Bogart (reissue)	Sept. 9,'50						
Sarumba (014)	EL Doris Dowling-Michael Whalen	Jan., '50	64m	Mar. 25	238	AYC	B	Poor
Satan's Cradle	UA Duncan Renaldo-Leo Carrillo	Oct. 7,'49	60m	Nov. 12	82	AYC	A-2	Fair
Savage Horde, The (4917)	Rep. William Elliott-Adrian Booth	May 22,'50	90m	July 8	373	AYC	A-1	Good
Second Face, The	FC Ella Raines-Bruce Bennett	Aug. 1,'50						
Secret Fury, The (075)	RKO Claudette Colbert-Robert Ryan	May 27,'50	85m	Apr. 29	277	A or AY	A-2	Very Good
711 Ocean Drive	Col. Edmond O'Brien-Joanne Dru	July,'50	102m	July 15	389	A	A-2	Good
Shadow on the Wall (27)	MGM Ann Sothern-Zachary Scott	May 19,'50	84m	Mar. 18	231	A	A-2	Fair
Shakedown	Univ. Howard Duff-Brian Donlevy	Not Set						
She Wore a Yellow Ribbon (color) (067)*	RKO John Wayne-Joanne Dru	Oct. 22,'49	103m	July 30	4697	AYC	A-1	Excellent
Sideshow (5008)	Mono. Don McGuire-Tracey Roberts	June 18,'50	67m	June 17	347		A-1	Good
Side Street (23)	MGM Farley Granger-Cathy O'Donnell	Apr. 14,'50	83m	Dec. 24	130	A	A-2	Good
Sierra (color) (919)	Univ. Audie Murphy-Wanda Hendrix	June,'50	83m	Apr. 29	277	AYC	A-1	Good
Silent Dust (Brit.)	Mono. Stephen Murray-Beatrice Campbell	Dec. 29,'50	82m	Oct. 29	65	A	B	Good
Silk Noose, The (Brit.) (4923)	Mono. Carole Landis-Joseph Calleia	July 9,'50	72m	July 15	(S)390			
Silver Raiders	Mono. Whip Wilson-Andy Clyde	Aug. 20,'50						
Singing Guns (color) (4909)	Rep. Vaughn Monroe-Ella Raines	Feb. 28,'50	91m	Mar. 18	229	AYC	A-2	Very Good
Six-Gun Mesa (4951)	Mono. Johnny Mack Brown-Gail Davis	Apr. 30,'50	57m	Apr. 29	(S)278	AYC	A-1	Fair
Skipper Surprised His Wife, The (31)	MGM Robert Walker-Joan Leslie	June 30,'50	85m	May 13	294	AYC	A-1	Fair
Snow Dog (905)	Mono. Kirby Grant-Eleana Verdugo	July 16,'50	64m	June 17	(S)347			
Song of Surrender (4904)	Para. Wanda Hendrix-Claude Rains	Oct. 28,'49	93m	Sept. 17	18	AY	A-2	Fair
Sons of New Mexico (185)	Col. Gene Autry-Gail Davis	Jan., '50	71m	Dec. 31	137			Good
So Proudly We Hail (4913)	Para. C. Colbert-P. Goddard (reissue) (West)	Mar., '50	126m	Jan. 28	170			
South Sea Sinner (908)	Univ. Macdonald Carey-Shelley Winters	Jan., '50	88m	Jan. 7	146	A	B	Fair
So Young, So Bad	UA Paul Henreid-Catherine McLeod	May 26,'50	91m	June 3	321	A	A-2	Good
Spring in Park Lane (Brit.) (008)	EL Anna Neagle-Michael Wilding	Nov., '49	91m	Sept. 24	25	AYC	B	Excellent
Spy Hunt (920)	Univ. Howard Duff-Marta Toren	June,'50	75m	June 10	330	AYC	A-1	Very Good
Square Dance Jubilee (4903)	Lippert Don Barry-Mary Beth Hughes	Nov. 11,'49	79m	Nov. 19	90		A-2	Good
Square Dance Katy (4922)	Mono. Vera Vague-Phil Brito	Mar. 25,'50	76m	May 27	315	AYC	A-1	Average
Stage Fright (919)	WB J. Wyman-M. Dietrich-M. Wilding	Apr. 15,'50	110m	Feb. 25	205	A	B	Good
Stars in My Crown (40)	MGM Joel McCrea-Ellen Drew (trade)	May 11,'50	89m	Mar. 4	213	AYC	A-1	Very Good
State Penitentiary	Col. Warner Baxter-Onslow Stevens	June 8,'50	66m	May 27	314	A	A-2	Fair
State Secret (Brit.)	Col. Douglas Fairbanks, Jr.-Glynis Johns	Sept., '50						
Stella	20th-Fox Ann Sheridan-Victor Mature	Aug., '50		June 24	(S)358			
Storm Over Wyoming (019)	RKO Tim Holt-Richard Martin	Apr. 22,'50	60m	Feb. 11	186	AYC	A-1	Good
Story of Molly X, The (902)	Univ. June Havoc-John Russell	Nov., '49	82m	Nov. 12	81	A	A-2	Very Good
Story of Seabiscuit (color) (907)*	WB S. Temple-B. Fitzgerald-L. McCallister	Nov. 12,'49	93m	Oct. 29	65	AYC	A-1	Very Good
Strange Bargain (010)	RKO Martha Scott-Jeffrey Lynn	Nov. 5,'49	68m	Oct. 1	34	AY	A-2	Fair
Streets of Ghost Town	Col. Charles Starrett-Smilely Burnette	Aug. 3,'50	54m	July 1	(S)367			
Stromboli (Ital.) (070)	RKO Ingrid Bergman-Mario Vitale	Feb. 18,'50	81m	Feb. 25	206	A	A-2	Fair
Summer Stock (color)	MGM Judy Garland-Gene Kelly	Sept., '50		June 24	(S)358	A	A-2	Average
Sundowners, The (color) (018)	EL Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155			
Sunset Boulevard (4927)	Para. Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	A		
Sun Sets At Dawn, The (Brit.)	EL Walter Reed-Sally Parr	Aug., '50	71m			A	A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		
				Issue	Page	Nat'l Groups	L. of D.	Herald Review
Surrender	Rep. Vera Ralston-John Carroll	July 31, '50						
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC	A-1 Fair
Tall Timber	Mono.	Roddy MacDowell-Jeff Donnell	Sept. 3, '50					
Tarnished (4910)	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28, '50	60m	Mar. 18	231	AYC	A-2 Good
Tarzan and the Slave Girl (020)	RKO	Lex Barker-Vanessa Brown	Mar. 18, '50	74m	Mar. 18	231	AYC	A-2 Good
Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Mar. 11, '50	64m	Feb. 11	189	AYC	A-1 Average
Tea for Two (color)	WB	Doris Day-Gordon MacRae	Sept. 2, '50		July 8	(S)375		
Tell It to the Judge (225)	Col.	Rosalind Russell-Robert Cummings	Dec., '49	87m	Nov. 19	90	A or AY	B Good
Tension (8)	MGM	Audrey Totter-Richard Basehart	Nov. 25, '49	95m	Nov. 19	90	A	B Fair
Texas Dynamo	Col.	Charles Starrett-Smilely Burnette	June 1, '50	54m	June 10	331	AYC	A-1
That Forsyte Woman (color) (6)*	MGM	Greer Garson-Errol Flynn	Nov. 11, '49	114m	Oct. 22	57	A or AY	B Excellent
Thelma Jordan (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan., '50	100m	Nov. 5	74	A	B Good
There's a Girl in My Heart (AA16)	Mono.	Lee Bowman-Elyse Knox	Jan. 6, '50	86m	Nov. 26	98	AYC	A-1 Good
They Live By Night (009)	RKO	Cathy O'Donnell-Farley Granger	Nov. 5, '49	95m	Sept. 24	25		A-2 Good
Thieves' Highway (924)	20th-Fox	Richard Conte-Valentina Cortese	Oct., '49	94m	Sept. 3	1	A	B Good
Third Man, The (Brit.)*	Selznick	Jos. Cotten-Valli-Orson Welles	Feb., '50	104m	Feb. 4	177	A	A-2 Excellent
This Side of the Law (926)	WB	Viveca Lindfors-Kent Smith	June 16, '50	74m	June 10	330	A or AY	A-2 Good
Threat, The (015)	RKO	Virginia Gray-Michael O'Shea	Nov. 26, '49	66m	Oct. 29	65	A	A-2 Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patric Knowles	Apr., '50	106m	Feb. 11	185	A or AY	A-2 Excellent
Three Little Words (color) (36)	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	102m	July 8	373		A-1 Excellent
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May, '50	90m	Apr. 22	269	AYC	A-1 Very Good
Tight Little Island (Brit.) (905)	Univ.	Basil Radford-Catherine Lacey	Dec., '49	82m	Nov. 19	90	A or AY	A-2 Good
Timber Fury (066)	EL	David Bruce-Laura Lee	June, '50	63m			AYC	A-1
Tekyo Joe (224)	Col.	H. Bogart-A. Knox-F. Marly	Nov., '49	88m	Oct. 15	50	AY	B Fair
Torch, The (025)	EL	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294	A	Fair
Tough Assignment (4915)	Lippert	Don Barry-Marjorie Steele	Dec. 24, '49	64m	Nov. 19	91		A-1 Average
Trail of the Rustlers (267)	Col.	Charles Starrett-Smilely Burnette	Feb. 2, '50	55m	Feb. 4	(S)178	AYC	A-1
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50					
Traveling Saleswoman, The (226)	Col.	Joan Davis-Andy Devine	Jan. 5, '50	75m	Feb. 18	(S)199	AY or AYC	A-2
Treasure Island (color) (191)	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m	June 24	353		Very Good
Treasure of Monte Cristo (4909)	Lippert	Glenn Langan-Adele Jergens	Oct. 14, '49	78m	Oct. 8	42		B Fair
Trial Without Jury (4921)	Rep.	Robert Rockwell-Kent Taylor	July 8, '50	60m	July 1	(S)367		
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30, '50	68m	July 8	373		Very Good
Triple Trouble (5010)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	66m	July 15	(S)390		
Twelve O'Clock High (004)*	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1 Excellent
Twilight in the Sierras (color) (4942)	Rep.	Roy Rogers-Dale Evans	Mar. 22, '50	67m	Apr. 15	262	AYC	A-1 Good
Tyrant of the Sea (208)	Col.	Ron Randell-Rhys Williams	Apr. 6, '50	70m	May 20	(S)305	AYC	A-1
UNDER Capricorn (color) (904)	WB	Ingrid Bergman-Joseph Cotten	Oct. 8, '49	117m	Sept. 10	9	AY	A-2 Excellent
Under My Skin (008)	20th-Fox	John Garfield-Micheline Prelle	Mar., '50	86m	Mar. 11	221	A	A-2 Good
Undertow (904)	Univ.	Scott Brady-John Russell-Dorothy Hart	Dec., '49	70m	Dec. 3	105	A or AY	A-2 Good
Underworld Story, The (fer. Whipped)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	B Very Good
Union Station	Para.	William Holden-Nancy Olsen	Sept., '50	80m	July 15	390		Fair
Unmasked (4907)	Rep.	Barbra Fuller-Robert Rockwell	Jan. 30, '50	60m	Feb. 18	198	AYC	Fair
VANISHING Westerner, The (4972)	Rep.	Monte Hale-Paul Hurst	Mar. 31, '50	60m	May 5	287	AYC	A-1 Fair
Vicious Years, The	FC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206		A-2 Fair
Virginia City	WB	Errol Flynn-H. Bogart	(reissue) July 15, '50					
WABASH Avenue (color) (010)*	20th-Fox	Betty Grable-Victor Mature-Phil Harris	Apr., '50	92m	Apr. 3	254	A	B Good
Wagonmaster (074)	RKO	Ben Johnson-Joanne Dru	Apr. 22, '50	86m	Apr. 8	253	AYC	A-1 Excellent
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (West)	Mar., '50	87m	Feb. 18	198		
Walk Softly, Stranger	RKO	Joseph Cotten-Valli	Sept. 16, '50					
Western Pacific Agent (4919)	Lippert	Kent Taylor-Sheila Ryan	Mar. 17, '50	65m	Mar. 25	237		A-2 Good
Western Renegades (4856)	Mono.	Johnny Mack Brown-Max Terhune	Oct. 9, '49	56m	Jan. 14	155	AYC	A-1 Fair
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2, '50	58m	May 27	314		A-1 Fair
West of Wyoming (4925)	Mono.	Johnny Mack Brown-Milburn Morante	Feb. 19, '50	57m	Mar. 11	(S)223	AYC	A-1
When Willie Comes Marching Home (003)*	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145	AYC	A-2 Excellent
Where Danger Lives (024)	RKO	Robt. Mitchum-Faith Domergue	July 8, '50	84m	June 24	353	A	A-2 Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50	95m	July 1	365	A	A-2 Good
While the Sun Shines	Mono.	Ronald Howard-Cyris Maude	June 20, '50	82m	July 15	389	A	B Good
Whirlpool (002)	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B Very Good
White Tower, The (color) (023)	RKO	Glenn Ford-Valli	June 24, '50	98m	June 17	346	AYC	A-1 Very Good
Winchester '73 (color) (921)	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	329	AYC	Very Good
Wind Is My Lover, The (Swed.)	FC	Viveca Lindfors-Christopher Kent	June, '50	94m				
Winslow Boy, The (Brit.) (027)	EL	Sir Cedric Hardwicke-Robert Donat	May, '50	97m	Mar. 1	222	AY or AYC	A-1 Fair
Without Honor	UA	Laraine Day-Franchot Tone-Dane Clark	Oct. 21, '49	69m	Nov. 19	90	A	B Good
Wolf Hunters (4821)	Mono.	Kirby Grant-Jan Clayton	Oct. 30, '49	70m	Oct. 8	(S)42	AYC	A-1
Woman in Hiding (906)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A or AY	A-2 Very Good
Woman of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213	A	B Very Good
Woman on Pier 13, The (008)	RKO	Laraine Day-Robert Ryan	June 3, '50	73m	Sept. 24	26	A or AY	A-2 Good
(formerly I Married a Communist)								
Women from Headquarters (4916)	Rep.	Virginia Huston-Barbra Fuller	May 1, '50	60m	May 27	315	AYC	Average
YELLOW Cab Man, The (22)*	MGM	Red Skelton-Gloria De Haven	Apr. 7, '50	85m	Feb. 25	206	AYC	A-1 Very Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Mar. 5, '50	71m	Mar. 4	214	AYC	A-1 Average
Young Man With a Horn (916)*	WB	Kirk Douglas-Lauren Bacall	Mar. 11, '50	112m	Feb. 11	185	AY or AYC	A-2 Very Good

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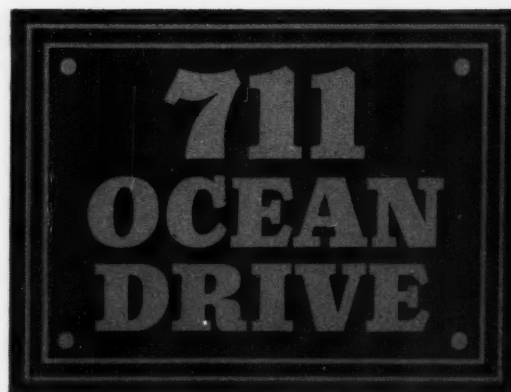


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